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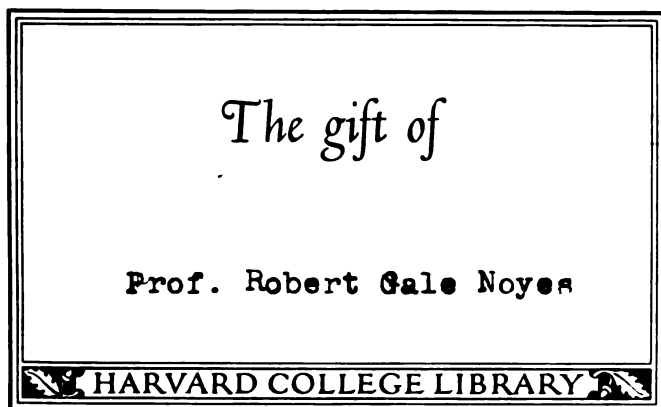
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YALE STUDIES IN ENGLISH

ALBERT S. COOK, EDITOR

XXVII

POETASTER

BY

BEN JONSON

Edited with Introduction, Notes, and Glossary

BY

HERBERT S. MALLORY, PH.D.

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A Thesis presented to the Faculty of the Graduate School of Yale University
in Candidacy for the Degree of
Doctor of Philosophy



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TO MY FRIEND
HENRY C. CORSON

PREFACE

A peculiarity, not to say a misfortune, of *Poetaster* is that it continually reminds us of greater plays, continually suggests, without attaining, the manner of consummate artists. It is patchwork, and the patches are not all purple. Its pedestrian, uncalled-for translations of Ovid and Virgil, its hints of Aristophanes, its travesty of Horace, make us question the vaunted classicism of Ben Jonson. The Augustan satirist lightly derides a fretting adversary, or passes him by with a glance of scorn; the Elizabethan roars at an offender, pursues him with jeer and blow, exults in an inglorious victory. Aristophanes, a seer and yet a conservative, goes singing into battle for ideals and principles that must be established if nations and literatures are not to be hollow at heart; Jonson, awaking in the radiant morning of Elizabethan song, lingers in the shadow of Roman ruins, calling upon the spirits of a yesterday that no poet's magic can restore. Dedicated to the classical ideal, Jonson, we are told, stood unalterably, unquestioningly for its embodiment in the present, and censured the followers of other gods because he believed those gods were false. But have we reached the core of the matter? What Jonson most clearly lacks, as we hear him in prologue, induction, and intermean, or see him in acknowledged characterizations of himself, is temperance, repose, detachment. If he is convinced that his own ideals of art are immortal, his own laureateship secure, why all this nervous challenge, this bitterness toward those who bow to a lesser sovereignty? His self-sufficiency is too blatant, his satire too mean and mirthless. In short, Jonson looms there in the Elizabethan world like an inspired Goth wrapped in a Roman toga, and we have not accounted for him.

What, then, was the secret of this anachronism, this poet with his acrid rages and his spiritual unrest? In the course of the present study I have come to regard Jonson as a being divided against himself, one who had rejected his own time and had in turn been rejected by the past. Intellectual bias and scholarly training had, as it were, delivered him a hostage to the ancient world, but was he in truth a classicist?

✓ The spirit of true classicism, zoned with the cestus of beauty, her palpitant bosom defended by the aegis of law, her brow exalted and profound, had this spirit yielded up the heart of her mystery to him? He beheld her there, shining in the distance, sought to win her with the spell of English rime, and then—to fit her with sock and buskin, disguise her in a prologue's cloak. The muse he won was not she: the real goddess, inspirer of all the Muses, mocked him with silvery laughter out of the lips of supposed barbarians all about him. For was there not in Marlowe, Spenser, Shakespeare, a new avatar of the old classicism? Jonson believed himself the heir of the Augustan age: Forum, Capitol, Appian Way, did indeed give up their secrets to him; but there was a glint in the eye of Horace, a dream-shadow on the brow of Virgil that he could not catch. The Acropolis also he knew, with its bronze Athene Promachos; Areopagites, heroes of Salamis, ivy-crowned dramatists, he had mingled with; but the serene wisdom in the face of Sophocles, the calm of the Phidian Zeus, the gleam of wings along the moonlit Parthenon, these were not for him.

So the ancient world seems not to have made him its own: but had he never been wooed by the breath of that English dawn? Surely, as youth and as poet, he must have felt the throb of the incoming tide, must have thrilled to the young prophetic voices. But here was a scholar-mind against a poet-soul, a man brought by heredity and mental discipline into conflict with his spiritual environment. The intellect, devoted to the learning of the past, sternly bade the fluttering heart be still; but for him who had been impelled to write *The Case is Altered* at the outset of his career,

and was destined to begin *The Sad Shepherd* at the close, could peace be thus attained? No, the inward discord would not cease, nor the doubts be exorcised; and the balked spirit indulged more and more in those extremes of theory and practice, that arrogant censure of the time, that insistent self-exaltation, which make Jonson a problem for us to-day.

Of this intellectual fanaticism, this emotional protest, this failure to possess either past or present, and of the consequent effects upon his art and life, *Poetaster* bears testimony. An autobiographical as well as a literary document, it has interest for every serious student of Ben Jonson and his time, and so deserves the fullest exposition. It shows Jonson as scholar and dramatist, as poet-militant with high ideals, as spiteful jeerer at the misfortunes of his adversaries. Its aim was to prove John Marston a malicious poet-ape; Thomas Dekker a viperous hireling; Ben Jonson a much maligned priest of the Muses, defender of the old and true literary faith. Compared in its animus and method with *La Critique de l'École des Femmes*, or, better still, with *L'Impromptu de Versailles*, how ursine it all is! Molière is the peerless fencer who only smiles disdainfully upon a suddenly disarmed assailant; Jonson is the rude broadswordsmen who laughs boisterously, bitterly, as he rains irresistible blows upon a foe not worthy of his steel. Again, not only expressions of Jonson's ideals and methods in art, but also traces of his particular dramatic phases, are to be found in *Poetaster*. Tucca, Crispinus, and Horace are developments of Bobadill, Brisk, and Asper of the humor plays; Albius and Chloe have already appeared as Deliro and Fallace; the Roman setting, strangely bolstered with uncouth translations, anticipates *Catiline*; in the relations of Ovid and Julia there is even a faintly romantic touch; while the ridicule of English bombastic tragedy and ranting satire reminds us that much of Jonson's criticism of his contemporaries was sound. It is therefore a study of Jonson's conception of himself, as man and artist, that we have here

undertaken; and probably no other single play would prove so rich in material for the biography and criticism of our poet.

It is a pleasure to express my thanks to the following members of Yale University: Professor Albert S. Cook for advice as to matter and method; Professor William Lyon Phelps for the privilege of using his copies of the Folios of 1616 and 1640; Dr. D. Winter for continual interest in my work and for many valuable suggestions; Mr. Austin M. Harmon for a translation of Lucian's *Lexiphanes*; Mr. Andrew Keogh of the Yale Library for frequent bibliographical aid. My acknowledgments are also due to Mr. W. A. White of New York City for the use of his copy of the 1602 Quarto edition of *Poetaster*. It should be added that part of the expense of publishing this thesis has been met by the Modern Language Club of Yale University from funds placed at its disposal by Mr. George E. Dimock, of Elizabeth, New Jersey, a graduate of Yale in the Class of 1874.

H. S. M.

YALE UNIVERSITY,
February 10, 1905.

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INTRODUCTION

A. EDITIONS OF THE TEXT

a. COLLATIONS

Poetaster is found in the following editions:

I. POETASTER | or | The Arraignment: | *As it hath
beene sundry times priuately | acted in the Blacke Friers, by
the | children of her Maiesties | Chappell. | Composd, by
Ben. Iohnson. | Et mihi de nullo fama rubore placet. |*
[Device.]¹ | LONDON |

¶Printed for M. L. and are to be fould in | Saint Dunstons
Church-yard. | 1602. |

Quarto.² Collation.—[A] to N in fours (series J
omitted); no pagination. Title-page as above, without sig-
nature; verso, THE PERSONS THAT | ACT. | On this
page also is Ad Lectorem [Martial, *Epigr.* 7. 12. 9–12]³. On
A2 recto is *LIVOR*, with the speech of Envie appearing in
folio 1616, concluded verso. A3 recto, PROLOGVS;
verso, act 1 begins. N recto, the play ends; verso bears:

To The Reader.

HERE (Reader) in place of the E- | pilogue, was
meant to thee an A- | pology from the Author, with
| his reasons for the publishing of | this booke:
but (since he is no lesse | restrain'd, then thou depriu'd of
it, by Authoritie) | hee praies thee to thinke charitably of
what thou | hast read, till thou maist heare him speake what
| hee hath written.

FINIS.

¹The device, which is upside down, measures $2\frac{1}{2} \times \frac{1}{2}$ inches, and consists of two Cupids bearing cornucopias filled with fruits, flowers, and leaves; about these are intertwined dragons; in the center is a lyre.

²This collation is made from a copy owned by Mr. W. A. White, of New York City.

³Jonson adapts line 9 of the epigram (*Ludimus innocui: scis hoc bene: iuro potentis*) thus:

Ludimus innocuis verbis, hoc iuro potentis.

II. THE | WORKES | OF | *Beniamin Jonson* |—*neque, me ut miretur turba, | laboro: |**Contentus paucis lectoribus. |*LONDON | *Printed by William Stanfby. | An° D. 1616. |*

Folio.¹ Collation.²—Five leaves: title-page, verso blank; catalogue recto, with signature ¶ 3, verso bearing the beginning of the complimentary verses, which cover also the remaining three leaves. Then follows ([A] recto) the title-page of *Euery MAN IN HIS HVMOVR*, and so on to [Qqqq4] recto (verso blank), in sixes. Sets of signatures for J, U, W, Jj, Uu, Ww, Jjj, Uuu, Www, Jjjj, are wanting. After [Tt6] follow Vu, Vu2, Vv3; in place of Eee3, we have Ee3; a second Kkk3 appears in place of Lll3; after [Ttt6] come Vuu, Vuu2, Vuu3. The last of the plays, *Catiline*, ends Sss4 verso, p. (764); then follow the *Epi-grams*, the *Forest*, a *Panegyre*, *Entertainments*, and *Masques*.

Engraved general title-page, representing the front of a temple, in rococo design. On the left stylobate is a PLAVSTRVM, on the right, a VISORIVM and a Chorus, while between the two, on a cartouche, appears the imprint. Each stylobate supports two Corinthian columns, with a

¹ This is known as Vol. 1 of the First Folio. For a detailed collation of Vol. 2, published 1631-41, see Dr. D. Winter's edition of *The Staple of News* (Yale Studies in English XXVIII), New York, 1905.

² Imprints of the engraved general title-page of folio 1616 vary, particularly as respects the printer's name (cf. W. W. Greg, *Mod. Lang. Quart.*, April 1904, pp. 26-9). Some revision also must have been done while the folio was in press, for minor differences of text appear. The copy owned by Prof. W. L. Phelps of Yale differs in capitalization, punctuation, and spelling, in the speech of Envy and in act 1 sc. 2, from the copy in the Yale Library. There is but one important variation: in place of 'artes' (1. 2. 242) of the Yale text, the copy owned by Professor Phelps reads '*Romane artes.*' From our Variants it will be seen that folio 1640 follows the metrically objectionable reading.

niche between them; in the left niche is TRAGEDIA, in the right, COMEDIA. Within the doorway between the two sets of columns is the title; upon the frieze of the entablature over the doorway are the words: SI[N]GVLA QVÆ-QV[E] LOCVM TENEANT S[O]RTITA DECEN-[T]ER, from Horace, *Ars. P.* 92. Next above is a broken arch, upon the panel of which is a THEATRVM; seated upon the arch to the left is a SATYR, to the right, a PASTOR. On either side of the arch is a pedestal supporting a flanking column twined with laurel leaves. Above the arch is a fronton with arched pediment, before which stands TRAGICOMEDIA. In a niche to the left of the fronton is Bacchus, in a niche to the right, Apollo. On the moulding of the right-hand stylobate are the words: *Guliel' Hole fecit.*

Poetaster has two alternative title-pages, the first being the recto of an extra leaf inserted, the second being [Z4] recto; versos blank. The first has a wood-cut border which is used also on the title-page of *Every Man out of his Humour*. The *Poetaster* title-pages are as follows:

POËTASTER, | OR | His Arraignement. | *A Comickall Satyre.* | Aſted, in the yeere 1601. | By the then Children of Queene | ELIZABETHS | *Chappell.* | The Author B. I. | MART. | *Et mihi de nullo fama rubore placet.* | LONDON, | Printed by W. Stansby, | for M. Lownes. | 1616 |

POËTASTER, | OR | His Arraignement. | *A Comickall Satyre.* | Aſted, in the yeere 1601. | By the then | Children of Queene ELIZABETHS | CHAPPEL. | The Author B. I. | MART. | *Et mihi de nullo fama rubore placet.* | LONDON, | Printed by VVILLIAM STANSBY, | for Matthew Lownes. | M. DC. XVI.

The Dedication appears on Z5 recto, page (273), and the verso, (274), bears The Persons of the Play. On Z6 recto, p. 275, the speech of ENVIE begins. On 348, verso of [Ff6], the play proper is concluded and we have the address TO THE READER, followed by the beginning of the Apologetical Dialogue, which ends on 353, Gg3 recto.

Verso Gg3, (354), gives the date of the first production of the play by the Chapel Children, With the allowance of the Master of REVELLS, and the names of the six principal comedians.

After the general title-page, the printer's name is found on the title-pages of the plays only. The title-pages of *Every Man in his Humour* reads: Printed by VVILLIAM STANSBY. The title-pages of *Cynthia's Revels*, *Sejanus*, *Volpone*, *Epicoene*, the *Alchemist*, and *Catiline*, are the same in this respect; but that of *Every Man out of his Humour* reads: Printed by W. Stansby | for I. Smithwicke. | *Poetaster* has been dealt with above.

III. THE | WORKES | OF | Benjamin Jonson |
—neque, me ut miretur turba, | laboro: | Contentus paucis
lectoribus. | LONDON, | Printed by | Richard Bishop, |
and are to be fold by | Andrew Crooke, | in S^t Pauls, |
Church-yard. | An^o D. 1640. |

Folio.¹ Collation.—[A] to [Lll4] verso, p. 668, in sixes, including the plays; A, p. [1], to [T6] verso, p. 228, in sixes, including the *Epigrams*, the *Forest*, *Entertainments*, a *Panegyre*, and *Masques*. The first half is blank. The title-page of the 1616 folio, by Hole, is duplicated here with changed imprint. All pieces in the volume, *Poetaster* excepted, were printed by Richard Bishop.

Pasted to the verso of the blank leaf [A], and thus opposite the title-page (which is A2 recto, verso blank), is an engraving of Jonson, seated, crowned with bays, the oval frame cutting out the right hand; he has a cloak over his left shoulder and holds gloves in his left hand. About the oval frame are the words: VERA EFFIGIES DOCTISSIMI POETARVM ANGLORVM BEN: IOHNSONII. On either side, above the center, the oval is decorated with a palm branch, and it is set in a rectangular frame, in each lower corner of which are two books, one lying flat, the

¹ This collation is made from the copy of the 1640 folio in the Boston Athenaeum Library.

other on edge upon the first. To the left, below the oval, is printed: *Ro: Vaughan fecit.* Beneath the whole appears:

*Johnsoni typus, ecce! qui furoris,
Antistes sacer, Enthei, Camenis,
Vindex Ingenij recens Sepulchri,
Antiqua reparator vnus artis,*

*Defunctæ Pater Eruditionis,
Et Scenæ veteris novator audax.
Nec felix minus, aut minus politus
Cui solus similis, Figura, vivet.*

*O could there be an art found out that might
Produce his shape soe lively as to Write.*

Ab. Holl:

POËTASTER, | OR | His Arraignement. | *A Comickall
Satyre.* | Firft Acted in the yeare 1601 By. the then |
Children of Queene ELIZABETHS | CHAPPELL. | *VVith the
allowance of the Master of REVELS.* | The Author B. J. |
MART. | *Et mihi de nullo fama rubore placet.* | [Device]¹ |
LONDON, | Printed by ROBERT YOUNG. | M. DC. XL. |

The above title-page is on [X5] recto, p. [237], verso being blank. [X6] recto, p. (239), bears the Dedication; on the verso, p. (240), are The Persons of the Play, as in folio 1616; *THE SCENE.* | ROME. | and The principall Comcedians. The text of the play proper begins Y recto, p. 241, and ends Dd3 verso, p. 306, where begins the Apologetical Dialogue, which ends [Dd5] verso, p. 310.

In the first section, the following sets of signatures are wanting: J, U, W, Jj, Uu, Ww, Jjj. The last play, *Catiline*, ends [L14] verso. In the second section, the title-page of the *Epigrams* is A recto, p. [1]; verso blank. Signatures for J are wanting. The section ends [T6] verso.

IV. THE | WORKS | OF | BEN JONSON, | Which were formerly Printed in Two Volumes, | are now Reprinted in One. | To which is added | A COMEDY, | CALLED THE | NEVV INN. | With Additions never before

¹ The device of a satyr's head appears on the title-pages of all the plays in this folio except *Poetaster*, the title-page of which bears, within an oval marked MOLLIA CVM DVRIS, an acrobatic figure who seems to carry a bundle of books in his left hand, and to invoke Jove (?), who is looking down from the clouds, with his right; Jove's eagle (?) is ascending.

Published. | —*neque, me ut miretur turba laboro: | Contentus paucis leſſoribus.* |

[Here follow four wood-cuts, representing respectively the emblems of England, Scotland, Wales, and Ireland.]

LONDON, | Printed by *Thomas Hodgkin*, for *H. Herringman, E. Brewſter*, | *T. Baſſett, R. Chiſwell, M. Wotton, G. Conyers*, M DC XCII. |

Folio. Collation.—A, six leaves, the third alone bearing signature. The first leaf, said by Lowndes to bear a laureled portrait of Jonson by W. Elder, is wanting in the Yale Library copy. B to [Bbbb4] verso, in fours. Two leaves without signature or pagination, bearing *Leges Convivales*, *RULES FOR THE Tavern Academy*, &c., and *Over the DOOR at the Entrance into the APOLLO*, are added. All except the two extra leaves are printed in double column.

In the signatures, the following sets of letters are omitted: J, U, W, Jj, Mm, Nn, Vv, Ww, Ddd, Jjj, Uuu, Www, Jjjj, Uuuu, Wwww. In place of R2, we have R repeated; Ccc, two leaves; all Ddd is omitted, p. 382 being followed by p. 393. *Catiline* ends [Ll4] verso, p. 264, and the next page is 281, with signature Oo; but judging from the Catalogue, no material is omitted here. Beginning Oo recto we have the *Epigrams*, the *Forest*, *Masques*, and *Entertainments*. The plays recommence Eee recto, p. 393, and extend to [Zzz4] verso, p. 544. Then, beginning Aaaa recto, p. 545, we have the *Underwoods*, *Love's Welcome*, *Mortimer* (a fragment), *Masques*, Horace's *Art of Poetry*, the *English Grammar*, and *Discoveries*, ending [Yyyy4] recto, p. 719, verso blank. On p. 721, with signature Aaaaa by error for Zzzz, begins recto the *New Inn*, which extends to [Bbbbb4] verso. Zzzz is replaced by Aaaaa, which is followed by Zzzz2; then after [Zzzz4] follows another Aaaaa, Aaaaa2, etc.

Poetaster begins [N4] recto, p. 95, and ends R [2] recto, p. 123, verso blank. The title-page reads: POETASTER: | OR, | His Arraignment. | A COMICAL SATYR. | First

Acted in the Year 1601. By the then CHILDREN of QUEEN
| *ELIZABETH's* CHAPPEL. | With the Allowance of the
Master of REVELS. | *The Author* B. J. | *Et mihi de nullo*
fama rubore placet. Mart. | TO THE | VERTUOUS and my
WORTHY FRIEND, | Mr. Richard Martin. | [Then fol-
lows the Dedication.]

[N4] verso bears The PERSONS of the PLAY, as in folio
1616; The SCENE ROME, and The Principal COMŒDIANS.
O recto, p. 97, the text of the play begins; it ends R verso,
p. 122, where we find TO THE READER and the begin-
ning of the apologetical dialogue. This dialogue ends
R[2] recto, p. 123.

V. The subsequent editions of Jonson are of less biblio-
graphical importance. In 1716 appeared a booksellers'
reprint, in seven octavo volumes, of the 1692 text. The *Brit.*
Mus. Cat. contains: 'B. J.'s Plays. 2 vol. *Dublin*, 1729.
12°.' This edition I have not seen. In 1756 Peter Whalley
published the *Works* in seven volumes, annotated. Jonson's
Dramatic Works, from the text and with the notes of
Whalley, were in 1811 reprinted in one volume, with the
Dramatic Works of Beaumont and Fletcher, edited by
George Colman. A nine-volume edition of the *Works*, with
memoir and notes, by William Gifford, was published in
1816; new edition, 1846. Another edition of Gifford, 3
vols., was produced by F. Cunningham in 1871; this was
reissued in 9 vols., in 1875. In 1838 appeared a one-volume
edition of Jonson's *Works*, by Barry Cornwall. In the
Mermaid Series, the first volume of plays selected from
Jonson, edited by Dr. Brinsley Nicholson, with an introduc-
tion by C. H. Herford, appeared in 1893; vol. 2 followed
in 1894, vol. 3 in 1895.

b. REMARKS UPON THE EDITIONS

Poetaster was entered on the *Stationers' Register* Decem-
ber 21, 1601, and published in quarto in 1602. It was
included in the first folio of Jonson's *Works*, 1616, and in
all subsequent editions.

1602. Comparatively speaking, the quarto of 1602 is excellent in typography. It presents a text, however, differing in many respects from that of 1616, which contains changes and several important additions that must have been made by Jonson himself. It should be noted that in the quarto, as will be seen in our Variants, the act and scene headings are in Latin; that in act 5, sc. 3 Crispinus disgorges a number of words not reprinted in the first folio; and that *Exit* and *Exeunt* are frequent. The address To the Reader, supplying the place of Epilogue and Apology, is reprinted in our collation.

1616. 'Jonson's "Works" were first collected in the folio edition, of which the first volume, carefully revised by himself, appeared in 1616, the second in a succession of fragments from 1630-41.' Thus C. H. Herford, in his article on Jonson in *DNB*, presents the generally accepted view as to the authority of the 1616 folio. Recently, however, a different theory has been advanced by B. A. P. van Dam and C. Stoffel,—'The Authority of the Ben Jonson Folio of 1616,' *Anglia*, Neue Folge, 14. 377 ff. Taking up *Every Man out of his Humour* as it appears in quarto 1600 and in folio 1616, the authors point out serious omissions and transpositions, besides minor changes, in the 1616 version. Their conclusion is that the 1616 folio was not 'carefully revised,' nor even supervised at all, by Jonson.

A detailed collation of the quarto edition of *Poetaster* with the version in folio 1616 leads me to believe that this play at least was not carelessly, ignorantly, or capriciously dealt with by the 1616 editor; that, on the contrary, it has many alterations and additions that no printer's hack would have attempted. Since Jonson was then alive and active, the only reasonable conclusion is that he himself supervised the printing of *Poetaster* in 1616. Concerning the other plays in the folio I am not prepared to make any statement, and I shall confine myself here to presenting the facts upon which my inference as to *Poetaster* is based.

Differences of spelling and punctuation may be disregarded as of minor significance. On the one hand, then, there are divergences from the quarto version which might indicate that Jonson did *not* supervise the edition of 1616. *Exit* and *Exeunt* are dropped; the name of the first speaker at the beginning of each scene is dropped; the stage directions preceding the speech of Envy and the prologue disappear; so with the lines from Martial, *Ad Lectorem*, and with *Numa in decimo nono*, 1. 3. 3-4; *Livor* becomes *Envy*, etc. As to these, it is clear that the stage directions are of slight importance in a reading version, and *Poetaster* was of course not on the boards in 1616. The lines from Martial, and *Numa in decimo nono*, are really non-essential. The passage in Jupiter's speech, 4. 5, given in quarto, but omitted in folio (cf. l. 130 and variants), was evidently dropped because it describes a bit of by-play which the mere words do not make clear—and the omission is perhaps a gain to the proprieties. Finally, even the Apologetical Dialogue might conceivably have been added by a printer who had somehow obtained a MS. copy.

On the other hand, the interpolation of the Horace-Trebatius dialogue, act 3, sc. 5, would certainly not be made by any but the proud translator. There are, moreover, changes in detail carried out so consistently as to presuppose a supremely interested and careful editor: 1) words such as *knight*, *knighthood*, are replaced by others less anachronistic, cf. the variants for 1. 2. 27, 1. 2. 158 and 165, *et passim*; 2) *flat-cap* and *velvet cap* become *tradesman* and *dressings* (cf. 2. 1. 108, 3. 1. 48), probably because the new terms would be either less offensive to citizens, or more in accord with current fashions of speech; 3) corrections are made of errors in the quarto reading, e. g. *disgeste* becomes *disgust*, 3. 4. 37; 4) brief additions are made—cf. 2. 1. 100-103, 109-111; 3. 4. 164-6; 5) certain stage directions contributing to clearness of apprehension on the part of a reader are added—cf. 2. 1. 111, 3. 4. 20 and 364,

and act 4 *passim*. Note especially changes scattered here and there, which none but an author would have made, and the author only for publication: *Caprichio* becomes *Pantalabus*, 3. 4. 168; *Paunch* becomes *stiffe toe*, 3. 4. 187; *Twentie i' the hundred* becomes *shifter*, 3. 4. 189; *Via sacra* becomes *holy street*, 4. 3. 17; *Pyrrhus* becomes *Neoptolomus*, 4. 3. 25; *six pence* becomes *a sesterce*, 4. 7. 9; *twopence* becomes *drachme*, 5. 3. 190; 'To the Reader' of quarto is replaced by another address. Lines 5. 3. 429-433, confused by the printer of the quarto, are rectified by the printer or the editor of the first folio.

But to all this it may be replied that the printer in 1616 was simply dealing with a revised manuscript, containing additions determined upon by Jonson. Such a manuscript alone would not account for the facts. The copy Jonson submitted to the publisher in 1602 was probably neither worse nor better than that he gave to the publisher in 1616; nor is it likely that Matthew Lowndes had a much more careful or intelligent printer in the second instance. Moreover, the fact that the new material was obtained for the folio implies Jonson's knowledge, consent, and supervision, for the selection, rejection, addition, rearrangement, and the text in general are more intelligent and final in the folio of 1616 than in the quarto of 1602. So far as *Poetaster* is concerned, then, there appears no reason to agree with Messrs. van Dam and Stoffel that Jonson did not supervise the first folio edition.

1640. The 1640 folio, printed three years after Jonson's death, has a few peculiarities that may be noted here. It regularly changes the conjunctive adverb *then* of 1616 to *than*, and *pray thee* of 1616 to *pr'y thee*; it makes a few absurd errors, such as changing *gods*, and *fiends!* of 1616 to *gods*, and *friends!* (3. 4. 45, 5. 3. 451); it has a number of small omissions; it improves the spelling of the folio 1616; it does not show any influence of the quarto. The 1640 folio, then, so far as *Poetaster* is concerned, is a rather careless reprint of the 1616 folio.

1692. The 1692 folio closely follows the 1640: note its continuance of the error of *friends* for *fiends*, 3. 4. 45, 5. 3. 451; *my* for *thy*, 4. 5. 125; *his* for *this*, 5. 3. 190. It initiates some slight improvements in spelling (*methinks* for *Mee thinks*, 1. 2. 59).

1716. The edition of 1716 follows the folios of 1640 and 1692 in changing the 1616 *enforme* to *enforce*, Envy 54; *fiends* to *Friends*, 3. 4. 45, 5. 3. 451. It follows 1692 in changing *certified* of 1616 to *satisfied*, 4. 2. 66; *sire* of 1616 to *Fire*, 3. 4. 235; *into earth* of 1616 to *into the Earth*, 4. 5. 105. Such parallels make it probable that the 1716 edition is a reprint of the 1692, which is a reprint of the 1640.

1756. Whalley aims to follow the text of the first folio, but has at hand the quarto, from which he occasionally draws (cf. 1. 3. 3-4). He seems, however, to have depended often upon the 1716 edition alone, for collation would not have permitted changes like the following: *I not whether* of 1616 to *I know not whether*, 3. 5. 57; *puet* to *Poet*, 4. 3. 68; *better to doe* to *better do*, 4. 5. 222. In many cases, also, he follows the readings of 1692 and 1716, without having corrected them by reference to quarto or first folio: *satisfied* for *certified*, 4. 2. 66; *into the earth* for *into earth*, 4. 5. 105; even the inexcusable *Junio* for *Iuno* 4. 5. 219. He makes some corrections, but is inconsistent in his alterations: the *'hem* of folio 1616 he sometimes makes into *'em*, and again into *them*, often putting both forms into the same sentence. He makes some new errors of which no real critic would have been capable: *one of our cates* for the 1616 *of our cates*, 4. 5. 41; *best for blest*, 4. 9. 103; *half my days* for *all my dayes*, A.D. 220. Whalley's text is therefore not critical, and his notes are of but moderate value.

1816. The text of Gifford might be called licentious in respect to its alterations of arrangements, diction, and metre. At the end of act 5, he inserts the quarto address to the

reader, which did not appear in folio; he transposes the Horace-Trebatius dialogue to the end of the play proper; after this dialogue he prints the 1616 address to the reader, and then gives the Apologetical Dialogue. With Jonson, the entrance of a character who alters the situation regularly makes a new scene; Gifford marks a scene only when the place of action is changed. As for minor alterations, Gifford, like Whalley, changes Jonson's 'hem to 'em or *them* without consistence; he usually, but not uniformly, gives the full form of words purposely abbreviated in folio 1616; he arbitrarily interpolates or excludes *a*; he has a gentlemanly shrinking from Tucca's *gent'man*, metamorphosing him into *gentleman*; he calls attention to ungentle words by emasculating them: *d—n'd* for *damn'd*, 3. 4. 272. Censuring the textual criticism of Whalley, he yet follows him often in the most unscholarly errors or emendations: cf. *beforehand*, 1. 2. 23-4; *I know not whether*, 3. 5. 57; *better do*, 4. 5. 222; *into the earth*, 4. 5. 105; *one of our cates*, 4. 5. 41.

Gifford's notes are much more copious and important than Whalley's, notably in respect to classical sources of Jonsonian passages; but all the matter offered by Gifford needs verification and reconstruction to make it of present value. Certain notes are quoted from Whalley, which yet did not appear in Whalley's edition. Probably Gifford gathered these from MS. jottings made by Whalley subsequent to 1756.

1893. In the Mermaid Series, vol. 1 of Jonson's *Plays* contains *Poetaster*. Dr. Nicholson explains in the editor's preface the construction of his critical texts: he draws from the quartos, the 1616 folio, and the 'two-volumed folios of 1631-40'; he rejects various emendations and additions made by Gifford; in the verse, he introduces or excludes apostrophes with the aim of approximating the author's metrical idea; while 'with regard to the punctuation, Jonson's, excessive though it may appear, has in great

measure been followed.' The object, then, was a modernized, critical text, and that presented is certainly better than Gifford's. The unpardonable liberties of Gifford are avoided, though his arrangement of scenes is adhered to; but the inclusion of quarto passages not printed in the early folios seems a new audacity. Only a few particular points with reference to *Poetaster* need be mentioned here. *I know not whether* 3. 5. 57, is uncritically imitated from Whalley and Gifford, who followed the booksellers' reprint of 1716; *one of our cates*, 4. 5. 41, again appears; the *gent'man* is sometimes unnecessarily rehabilitated; a few out of many exasperating bits of carelessness in the edition are recorded in our Variants. It is regrettable that the popular features of the Mermaid Series precluded the sort of notes we had a right to expect from Dr. Nicholson's Elizabethan scholarship. Finally, this edition of Jonson is typographically about on the level of the 1640 folio, which fact alone would prevent its becoming the standard for scholars.

B. THE STAGE-QUARREL

Much has been written concerning the dramatic war waged, some time between 1598 and 1603, by Jonson against Marston, Dekker, and certain other of his literary contemporaries. From the address to the reader subjoined to the 1602 edition of *Poetaster*, and from the similar address appended to the 1616 version, we might conclude that this particular play was of controversial nature; while the scarcely humble Apologetical Dialogue appearing in the 1616 folio would confirm us in such an opinion. What could be plainer than the Author's statement (A.D. 70 ff.) that, having been for three years assailed on every stage, he had at last produced a drama, dealing with the fortunes of the great poets of Augustus Caesar's time, but supplying a hint to the detractors of an Elizabethan Horace? Within the play itself, the following passages are found peculiarly sig-

nificant: 3. 4. 212-7, 335-358; 4. 3. 100-135; 4. 7. 30-4; 5. 3. 177 to the close. Moreover, in the *Conversations* (p. 20) we read: 'He had many quarrells with Marston, beat him, and took his pistol from him, wrote his Poetaster on him.' Finally, we have the address 'To the World,' prefixed to the 1602 edition of Dekker's *Satiromastix*, which contains the following:

. . . J care not much if I make description (before thy *Universality*) of that terrible Poetomachia, lately commenced betweene *Horace the second*, and a band of leane-witted *Poetasters*. They haue bin at high wordes, and so high, that the ground could not serue them, but (for want of *Chopins*) haue stalk't vpon Stages.

Horace hal'd his *Poetasters* to the Barre; the *Poetasters* vntruss'd *Horace*: how worthily eyther, or how wrongfully, (*World*) leaue it to the Jurie: *Horace* (questionles) made himselfe belleue, that his *Burgonian wit* might desperately challenge all commers, and that none durst take vp the foyles against him: It's likely, if he had no so beleiu'd, he had not bin so deceiu'd, for hee was answer'd at his owne weapon: And if before *Apollo* himselfe (who is *Coronator Poetarum*) an *Inquisition* should be taken touching this lamentable merry murdering of Innocent Poetry: all mount *Helicon* to *Bun-hill*, it would be found on the *Poetasters* side *Se defendendo*.

The dramatic quarrels centering in *Poetaster* have been dealt with by many students of the Elizabethan drama; two monographs have been devoted to them: *the War of the Theaters*, by J. H. Penniman, and the *Stage-Quarrel between Ben Jonson and the So-called Poetasters*, by R. A. Small. Dr. Small's work, in particular, is at once ingenious, fearless, painstaking, and accurate. A brief inquiry with especial reference to *Poetaster* is therefore all that is necessary here.

Excepting Samuel Daniel, who, according to Small's investigations, (*Stage-Quarrel* 181-197), probably had no share, we may accept Fleay's list (*Stage* 119; cf. also *Chr.* 1. 369-370; *Shakespeare* 220) of the chief participators in the stage-quarrel: Jonson, and against him more or less actively, Monday, Shakespeare, Marston, Dekker. But our concern is primarily with Jonson's quarrel with Marston and

Dekker, since Shakespeare and Monday are apparently not alluded to in *Poetaster*. When did this quarrel with the Poetaster and his Journeyman begin? Are we to accept literally the 'three yeeres' of the Apologetical Dialogue 83, thus, since *Poetaster* was composed in the summer of 1601, referring the beginning of the Marston attacks to the summer of 1598? The critics have agreed that in act 1 sc. 1 of the *Case is Altered*, first acted about December 1598, Anthony Monday is satirized in the person of Antonio Baladino; but we have no references in that play to Marston or Dekker. *Antonio and Mellida*, which Marston wrote, and *Histriomastix*, which he revised, did not appear until the latter part of 1599. Fleay asserts (*Chr.* 1. 97-8): 'It is clear that the beginning [on the stage] of the turmoil among the three theatrical houses arose from Marston's abuse of Jonson and praise of Daniel and Drayton in his *Satires* (entered S. R. 27th May 1598).' Cf. also Fleay, *Chr.* 2. 69. Now this view that the beginning on the stage of the Jonson-Marston quarrel was something in Marston's early satires, is contravened by Jonson's own report (*Conversations* p. 20): 'He had many quarrells with Marston, beat him, and took his pistol from him, wrote his *Poetaster* on him; the beginning of them were, that Marston represented him in the stage, in his youth given to venerie. He thought the use of a maide nothing in comparison to the wantoness of a wyfe, and would never have ane other mistress.' I quote those two sentences because, though the second has nothing to do with our subject, I incline to change the punctuation as suggested by Small (*Stage-Quarrel* 3-4), placing a period after 'stage' as well as after 'venerie.' Since we do not find Marston representing Jonson on the stage as 'given to venerie,' but do find him representing Jonson as the poet-scholar Chrysogonus in *Histriomastix*, 1599, the importance of this slight change in punctuation is obvious. It seems clear, in conclusion, that the 'three yeeres' mentioned by Jonson take us back to

his own attack (however caused) upon Anthony Monday in 1598, but cannot refer to any quarrel with Marston or with Dekker at that time. Jonson's earliest satire of the last two dramatists seems to have been in *Hedon* and *Anaides* of *Cynthia's Revels*, produced probably in the winter of 1600-1.

The character Chrysogonus in *Histriomastix*, a play revised by Marston in 1599, is regarded by Fleay (*Chr.* 2. 71) as having been designed for a complimentary representation of Jonson. Translator, dramatist, writer of epigrams and satires, Chrysogonus appears much what Jonson was. 'Nevertheless,' writes Fleay, 'Jonson took offence; he could not tolerate being made to talk fustian, and his scholarly service to all the sciences implied in i. 1 did not compensate for that. Hence his abuse of Marston.' Evidently Fleay has here hit upon the real beginning of Jonson's quarrel with Marston. Small, who has made the only complete analysis of *Histriomastix* (cf. *Stage-Quarrel* 67-90), concludes that Marston, then a friend of Jonson, ridiculed Monday, Jonson's enemy, as Posthaste, at the same time drawing a well-intended portrait of Jonson as Chrysogonus. The portrait, however, did not please its original, and the seeds of a quarrel were sown. This conclusion seems warranted by an undoubted attack upon Jonson made in *Jack Drum's Entertainment* (dating in the spring of 1600), a play which all the critics have agreed in assigning to Marston. Jonson's spleen becoming evident, it is not surprising that in *Jack Drum* Marston should undertake to give Jonson something to cry for. Simpson (*School of Shakespeare* 2. 129) was the first to identify Old Brabant of *Jack Drum*: 'Old Brabant, who was first of all intended for a witless patron of wit, a rich gull who spends his wealth in giving suppers to poets, insensibly becomes transformed to the great critic and scourge of the times. . . . This phase of Brabant senior is clearly meant for Jonson; in his character of a rich gull, and in the punishment which overtakes him in

the end of the play, he could hardly be meant for Jonson, even in those days of reckless misstatement.' Small (*Stage-Quarrel* 99-100) goes further, arguing that both as gull and as satirist Brabant senior represents Jonson. In any case, the essential fact is indisputable: with the entrance of Old Brabant upon the stage, the Marston-Jonson quarrel was setting toward high-tide.

As our object here is not a new investigation of all the dramas and characters concerned in the Stage-Quarrel, but only a brief statement of the part played in it by the Horace, the Crispinus, and the Demetrius of *Poetaster*, we shall simply state categorically that Fastidious Brisk and Carlo Buffone in *Every Man out of his Humour*, acted early 1599, were not directed at Marston and Dekker; but that in *Cynthia's Revels*, produced nearly a year later, Hedon is intended for Marston and Anaides for Dekker. As for *Poetaster*, it was probably undertaken, as it was certainly hurried to completion, in order to forestall a counter-attack which Jonson had heard was to be made by the dramatists whom he had been satirizing. The popularity of the performances by the Chapel Children, who had produced *Cynthia's Revels*, and the consequent losses of the adult companies, were doubtless the chief cause of the readiness of the Chamberlain's men to take advantage of the known hostility of Dekker and Marston toward Jonson, and to retain Dekker for a dramatic attack. We can hardly accept Jonson's sneering assertion (*Poetaster* 3. 4. 337 ff.) that Dekker's natural malevolence and present poverty were his sole reasons for undertaking the 'untrussing.' That Dekker was usually in straitened circumstances seems clear; but that he was also envious and vengeful is to be doubted. The representation of him as Anaides, moreover, even without the added insults in *Poetaster*, was sufficient reason for all the vituperation of *Satiromastix*. Finally, there is clear evidence in *Satiromastix* itself that when he was invited to join Marston and the Globe company in a public attack upon

Jonson, Dekker had already been at work upon what would have proved at least a bread-and-butter play. Upon this William Rufus tragedy was grafted the satire of Jonson. Incidentally, I would suggest that Dekker may have drawn from Jonson himself the idea of tossing Horace-Jonson in a blanket: cf. *Cynthia's Revels* 3. 2, Anaides and Hedon *loq.*

As to the ending of the Stage-Quarrel, I can do no better than refer again to Small (*op. cit.* 127-8). 'We have no means of knowing exactly when the quarrel ended. Fleay has several times asserted (so also Symonds, Ben Jonson, p. 43) that it ended before the publication of Chester's *Love's Martyr*, 1601: for to that book Jonson, Chapman, Marston, and Shakspeare contributed. This idea is unfounded; for the contributions of the four men are wholly independent. No doubt the compiler of the book asked these four poets for verses for the simple reason that they were at the moment the most prominent literary figures of the time; this prominence came in no small measure from this very quarrel. From ii *Return from Parnassus* we may be fairly sure that Shakspeare and Jonson, at least, were still on ill terms at Christmas, 1601. When Dekker published *Satiromastix* in 1602, he was as bitter as ever toward Jonson. Late in 1603, however, we find Marston highly complimenting Jonson in the Epilogue to the *Malcontent*; and the most friendly relations lasted until 1606. We cannot tell whether the coolness that ensued was permanent; for after that year Marston wrote no more, and completely dropped out of the literary world.'

C. THE DATE OF *POETASTER*

Poetaster was entered on the *Stationers' Register* Dec. 21, 1601, and published in quarto in 1602. The title-page of the first folio, 1616, tells us that the play had been acted in 1601. What, then, can we gather as to the date of composition and of first stage production? *Poetaster* itself, *Cynthia's Revels*, and Dekker's *Satiromastix*, are our sources of information.

Lines 14-15 of the speech of Envy in *Poetaster* give us the time Jonson spent on composition:

These fiftene weekes
(So long as since the plot was but an embrion).

It is evident also that when Jonson was at work on *Poetaster*, he had reason to believe that Dekker was already engaged upon a counter-attack; for Histrio (3. 4. 338-342) speaks of Dekker as 'one DEMETRIVS, a dresser of plaies about the towne, here; we haue hir'd him to abuse HORACE [i. e. Ben Jonson], and bring him in, in a play, with all his gallants: as, TIBVLLVS, MECÆNAS, CORNELIVS GALLVS, and the rest.' When Jonson writes, moreover, it is still early enough in 1601 for him to speak of 'this winter,' which has made Histrio's company of adult actors poorer than so many starved snakes, and this seems to be an allusion to the success of the children's companies during the winter of 1600-1601 particularly. In the year 1600 the Chapel Children had been playing Jonson's *Cynthia's Revels* at the Blackfriars, hence the hint that the adult players have retained Demetrius in order to attack the successful dramatist and regain their own lost patronage. Lastly, note lines 180-1 of the Apologetical Dialogue of *Poetaster*:

POL. Yes: they say you are slow,
And scarce bring forth a play a yeere. AVTHOR. 'Tis true.

In this connection, we must turn to *Cynthia's Revels*, entered *Sta. Reg.* May 23, 1601. Small (*Stage-Quarrel* 24) finds internal evidence placing the production of this play in the latter part of 1600, perhaps as late as February or March, 1600-1. So we cannot go back of, say March, 1601, for the inception of *Poetaster*; nor can its first production take us forward of December, 1601. Ordinarily, we should not expect to find another play produced by Jonson until the late winter of 1601-1602, but in the case of *Poetaster* he was laboring to anticipate a probable dramatic satire on the part of Dekker, Marston, and the adult players. We may suppose, then, that Jonson began work on *Poetaster*

soon after the production of *Cynthia's Revels*, which would be early in March, 1601. The fifteen weeks devoted to composition would place the first staging of our play sometime in June, 1601. Before accepting this date, however, let us draw what inferences we fairly may from Dekker's play.

The date of entry of *Satiromastix* is November 11, 1601; and, since the play abounds in phrases, situations, allusions, and names taken from *Poetaster*, we are certain that both plays were on the boards sometime before November, 1601. *Satiromastix*, then, was being acted before November: but it must have been largely composed after the appearance of *Poetaster* which it parodies. And, as Dekker (*Works*, 1873, I. 202) scoffs at even the fifteen weeks devoted to *Poetaster* as too long a time, he must himself be understood as having composed the reply in considerably less time—say in six or eight weeks. His known speed and fertility make this wholly probable. This allowance to Dekker for the production of *Satiromastix* after the appearance of *Poetaster* would push our *terminus ad quem* for the latter back to probably the first of October.

Some particular fifteen weeks, therefore, between February, 1600–1601, and October, 1601, is the time in which *Poetaster* was in process of composition. The performance of the play may have begun as early as June, which is the month set by Small. I am inclined, however, to accept Fleay's opinion that *Satiromastix* was first produced in September; to believe that it was written about August; and to place the first appearance of *Poetaster* in late July, 1601.

D. LITERARY SOURCES

In order to give some idea of the method of composition pursued in *Poetaster*, it is purposed to cite here the principal passages and situations found in classical authors of which Jonson, by virtue of his learning and his peculiar theories of the drama, in this instance availed himself. Jonson's defense of his practice may be found in *Poetaster* 5. 3. 375–8, and in the *Discoveries*, on Imitation.

E. 31-2. Cf. *Aeneid* 3. 175.

1. 1. 47-88. The translation of Ovid, *El.* 1. 15, in so far as it presents a problem of authorship, is fully discussed elsewhere in this Introduction. As a piece of literature, it may be said to preserve something of the brevity and force of the Latin, while its want of Ovid's ease and elegance is not surprising. To turn 42 lines of Latin verse into 42 lines of English, and still to be clear, is something of an achievement.

1. 2. Scene 2 of act 1 is largely indebted to Ovid, *Trist.* 4. 10. 17-26, this being especially noticeable in 1. 2. 78-98 of the play. With lines 25-6 of Ovid, cf. *Poetaster* 1. 3. 8-9.

2. 2. 120 ff., 201 ff. Gifford and others have noted that the characterization of Hermogenes in the second scene of act 2 is merely an elaboration of Horace, *Sat.* 1. 3. 1-8.

2. 2. 173-182, 189-198. Whalley was the first to note that the outline of Hermogenes' song is found in Martial, *Epig.* 1. 57.

2. 2. 186-7. Cf. Horace, *Sat.* 1. 9. 25. Compare also *Poetaster* 3. 1. 190-2 with *Sat.* 1. 10. 90-1.

2. 2. 211-3. Cf. Horace, *Sat.* 1. 3. 1-3.

Act 3, scenes 1, 2 and 3. Gifford, who combines these three scenes into one, remarks: 'This scene is little more than a translation of Hor. Lib. I. Sat. IX. It is far from ill done; and yet, methinks, Jonson might have found a happier method of introducing himself.'

Now Horace's satire contains 78 lines, which we here find expanded into three scenes, comprising 325 lines. Allowing liberally for the compression and pithiness of the Latin, it is still clear that Jonson, who is never given to useless verbiage, must have produced something more than a mere translation of Horace, *Sat.* 1. 9. Jonson has contributed to the interest and the dramatic effect by his eleven preliminary lines, including the lyric, which is graceful and in character. Lines 23-30 of our text are Jonson's. The theme for lines 31-123 of the play is furnished by lines of the satire:

Cum quidlibet ille

Garriret, vicos, urbem laudaret.

In lines 124-140 Jonson keeps fairly close to lines 14-19 of his source. Lines 141-171 are Jonson's. Lines 172-293 of the play carry us over lines 20-60 of the satire. Lines 294-9 are interpolated.

The 29 lines of scene 2 cover lines 60 b-74 a of Horace, but Jonson has dropped the allusion to the Jews and contributed what was, considering his purpose, an excellent touch in the allusion to Mæcenas. This scene is as far from mere translation as Gifford could wish, one would think. Lines 74 b-78 of the satire furnish the slight suggestion necessary for the dramatic action and animated dialogue of the 28 lines of scene 3.

I submit, then, that if Jonson's translating had never gone farther or fared worse than in this instance, one might have wished him even more given to invasion and pillage than he was.

3. 5. The Horace-Trebatius dialogue was not in quarto 1602. The 86 lines of Horace, *Sat. 2. 1* are here expanded to 140 lines. The more interesting resemblances and differences between the English and the Latin are given in the Notes, but a few others should be mentioned.

Lines 37-42 are an awkward and somewhat obscure rendering of

*Quanto rectius hoc, quam tristi laedere versu
Pantolabum scurram Nomentanumque nepotem!
Quum sibi quisque timet, quamquam est intactus, et odit.*

The lines made prominent with quotation-marks by Jonson were favorites of his in these times of bulldozing the public and quarrelling with fellow authors. Horace's line 23 was quoted in the dedication to *Volpone*, 1607.

As has been pointed out by H. Reinsch (*Ben Jonson's Poetick* 114) lines 3. 5. 51-53 of *Poetaster* involve one of Jonson's rare mistranslations. *Sat. 2. 1. 31-2—*

*Neque, si male gesserat, usquam
Decurrens alio, neque si bene—*

becomes

Nor, in things vniust,
Or actions lawfull, ran to other men.

3. 5. 77-8. Cf. *Sat.* 2. 1. 46: *Flebit et insignis tota cantabitur urbe*. This theme is developed in 4. 3. 115 ff. of our play.

5. 3. 103-4 What? when the man that first did satyrize,
 Durst pull the skin ouer the eares of vice; &c.

This is a somewhat too literal rendering of *Sat.* 2. 1. 62-4:

*Quid? cum est Lucilius ausus
Primus in hunc operis componere carmina morem,
Detrahere et pellem, &c.*

But compare *King Cambises* (Hawkins, *Orig. of Eng. Drama* 1. 276), by Thomas Preston, ?1561:

King. Dispatch with swoord this judges life,
 extinguish fear and cares:
So doon, draw thou his cursed skin,
 strait over both his eares.
I will see the office doon, and that before mine eyes.

Finally, Reinsch (p. 114) notes a change of idea in Jonson:

*Esto, si quis mala: sed bona si quis
Iudice condiderit laudatus Caesare? Si quis
Opprobriis dignum lataverit, integer ipse?
Solventur risu tabulae; tu missus abibis* (*Sat.* 2. 1. 83-6),

becomes in *Poetaster*, 3. 5. 130-6:

I, with lewd verses; such as libels bee,
And aym'd at persons of good qualitie.
I reuerence and adore that iust decree:
But if they shall be sharp, yet modest rimes
That spare mens persons, and but taxe their crimes,
Such, shall in open court, find currant passe;
Were CAESAR iudge, and with the makers grace.

This, as Reinsch remarks, 'einen ganz anderen Sinn ergibt'; but the explanation is that Jonson had in mind at this point *Parcere personis, dicere de vitiis*, of Martial, 10. 33. 10.

4 3. 111-123. As Gifford has noted, *Tucca* here lays *Horace* under contribution. Cf. *Sat.* 1. 4. 34-38:

*Foenum habet in cornu, longe fuge! dummodo risum
Excusiat sibi, non hic quisquam parcat amico:
Et quod cunque semel chartis illevertit, omnes
Gestiet a furno redeuntes scire lacuque,
Et pueros et anus.*

4 5. The 'heavenly banquet' participated in by *Ovid*, *Julia* and the rest, making scene 5 of act 4, is, as *Whalley* discovered, modelled upon the synod of the *Olympians* described in the latter part of book 1 of the *Iliad*. Note particularly 1) the altercation between *Jove* and *Juno*, 89 ff.; 2) the reference to *Thetis* as a disturbing element, 109-111; 3) *Jove's* threat to shake *Juno* out of *Olympus*, 120 ff.; 4) the remonstrance of *Vulcan*, and his displacing *Ganymede*, 132 ff.; 5) music and song, 165 ff.; 6) the restoration of amity at the end.

4 6. In connection with the holy indignation of *Augustus*, when he breaks in upon the masquerade feast, *Whalley* remarks that 'the infamy of this feast' lies at the door not of *Ovid* but of the emperor himself. Our authority for this statement is *Suetonius*, *Augustus* 70, and I subjoin a translation by *Alex. Thomson* (L. 1796):

'A supper which he [*Augustus*] gave, commonly called the Supper of the Twelve Gods, and at which the guests were all dressed in the habit of Gods and Goddesses, and himself in that of *Apollo*, afforded subject of much conversation, and was imputed to him not only by *Antony* in his letters, who likewise names all the parties concerned, but in the following well-known and anonymous verses.

When *Mallia* late beheld, in motley train,
Twelve mortals ape twelve deities in vain;
When *Caesar* seiz'd what was *Apollo's* due,
And impious robb'ry rag'd throughout the crew;
At the foul sight the Gods avert their eyes,
And from his throne great *Jove* indignant flies.'

Jonson was, of course, familiar with this anecdote in Suetonius, but an obvious use of it in *Poetaster* had to be avoided in order to preserve the dignity of Augustus.

5. 2. 56-97. These lines translate, in an egregiously rough and inadequate manner, Virgil, *Aeneid* 4. 160-189, 29 lines of the Latin making 42 of the English. Gifford comments: 'I have little to observe on this version: it probably cost Jonson some trouble; and, according to the ancient notion of what translation should be, must be allowed some merit. It was not a general view of an author's sense which contented the writers of those times: they aspired to give his precise words, without addition or diminution; and unfortunately attempted to do it within the compass of the original.' Gifford seems to forget that in this particular instance there was no effort to keep 'within the compass of the original,' and that in Jonson's own time we had such powerful translators as Florio and Chapman, who aimed first of all at 'a general view of an author's sense.' Nothing, indeed, could be more unlike Virgil than these rugged, harsh, gasteropodous lines; while for figures of speech, what could be more ridiculously unpoetic than 'in tail of that?' Our sympathies are all with Virgil in this matter, but it may be said in partial justification of Jonson that he was not the only admirer of these translations: cf. Drummond (*Conversations*, p. 41): 'His inventions are smooth and easie; but above all he excelleth in a Translation.'

5. 3. 166 ff. In the trial scene of *Poetaster* Jonson had in mind, as Gifford observed, the contest in Aristophanes' *Frogs*, though we can point out no close parallels between the two plays. The plot of the *Frogs* is not to be traced here, yet there occur touches of the Aristophanic humor often noted in Jonson. As Ward has remarked (*Eng. Dram. Lit.* 2. 358), the opposition of the two great dramatists in the Greek play is of historical and moral, as well as literary, significance, while the practical absence of per-

sonal motive conduces to both dignity and pure comedy. On the other hand, despite his naming *Poetaster* a 'comical satire' and disavowing any attack in it upon persons, Jonson gives us little comedy and much pitiful personal satire. The themes are the malice, ignorance, and even the poverty, of the poet-apes, and the forbearance (save the mark!), wisdom, and genius of Ben Jonson. *Poetaster* is learned; it has some action, if also a very crude plot; but it is pervaded by arrogance, narrowness, and pettiness that must forever exclude it from sober comparison with such a drama as the *Frogs*.

5. 3. 332-349. Several critics have noted that the source of this tirade against Demetrius is Horace, *Sat.* 1. 4. 78-85. Line 85 of the satire, . . . *Hic niger est; hunc tu, Romane, caveto*, had already been used in the characterizing of Macilente in *Every Man Out* 1. 1: 'O he's a black fellow, take heed of him.'

5. 3. 402 ff. In *Satiromastix* (p. 11) Tucça says to Horace-Jonson, 'Thou'lt shoote thy quilles at mee, when my terrible backe's turn'd for all this, wilt not Porcupine? and bring me & my Heliconistes into thy Dialogues to make vs talke madlie, wut not Lucian?'

After this observation from Dekker, it is needless to inquire who first among critics discovered that the closing scene in *Poetaster* was drawn from Lucian's *Lexiphanes*. And indeed, considering his purpose and his audience, Jonson selected the model wisely. In the Greek dialogue, *Lexiphanes*, who is infected with a passion for obscure and fantastic diction, reads to Lycinus (Lucian) a florid description of a convivial gathering. So bad is the phraseology that Lycinus is nauseated before the reading has been completed. At this juncture the physician Sopolis, a friend of Lycinus, approaches and is asked by the latter to cure *Lexiphanes* of his habit of using such uncouth and obsolete terms. *Lexiphanes* is persuaded to drink of a mixture which immediately raises an intestinal tumult that results

in his vomiting up the objectionable vocabulary. To work a cure, Lycinus then admonishes Lexiphanes utterly to forsake barbarous discourse, and to read instead the best poets, the orators, Thucydides and Plato, and finally the greatest comedies and tragedies. The dialogue concludes with a reiterated warning against bombastic and outlandish diction.

5. 3. 471-8. This speech, together with several allusions and names scattered through the play, is drawn from Horace, *Sat.* 1. 10. 76-91.

A. D. 72. This, as Whalley notes, was suggested by Martial, 10. 33. 10: *Parcere personis, dicere de vitis.*

A. D. 151-4. Gifford here refers to Martial, 6. 64. 24-26:

*At si quid nostrae tibi bilis inusserit ardor,
Vivet, et haerebit, totoque legetur in urbe;
Stigmata nec vafra delebit Cinnamus arte.*

A. D. 161-6. Gifford, by a slip, gives Juvenal, *Sat.* 14 as the source of this; it comes from *Sat.* 13. 193-5:

*Diri conscia facti
Mens habet attonitos, et surdo verbera caedit,
Occultum quatiente animo tortore flagellum.*

Cf. also lines 191-2:

*Continuo sic collige, quod vindicta
Nemo magis gaudet quam faemina.*

A. D. 168-170. With this harsh and ambiguous passage compare *Discoveries*, *Acutius cernuntur vitia quam virtutes*, where Jonson writes: 'The treasure of a fool is always in his tongue, said the witty comic poet,' &c. Concerning this allusion Schelling says (ed. *Timber* 99): 'I cannot identify this passage in Plautus, Terence, Menander, or other "witty comic poet." There are, however, hundreds of similar proverbs: e. g. "The tongue of a fool carves a piece of his heart to all that sit near him." (Hazlitt, *English Proverbs*, p. 388).'

A. D. 188-9. Gifford compares Persius, *Prol.* 10:

*Magister artis, ingenique largitor
Venter.*

A. D. 197. Cf. Juvenal, *Sat.* 7. 27: *Frangere miser calamos, vigilataque proelia dele.*

A. D. 213-5. "This passage," says Mr. Malone, Jonson imitated from Shakspeare,—the censure of "which one (judicious) must, in your allowance, o'erweigh a whole theatre of others."—Hamlet. . . . After all, Jonson's words are little more than a translation from Cicero, to whom he was much more likely to be indebted than to any contemporary whatever: "*Haec ego non multis, sed tibi satis magnum alter alteri theatrum sumus.*" Cicero himself alludes to a story told of Plato.'—Gifford.

Compare also Horace, *Sat.* 1. 10. 72-74:

*Saepe stilum vertas, iterum quae digna legi sint
Scripturus: neque, te ut miretur turba, labores,
Contentus paucis lectoribus.*

Jonson placed on the title-page of the 1616 folio an adaptation of the above:

*Neque, me ut miretur turba, laboro,
Contentus paucis lectoribus.*

A. D. 220-3. This is an imitation of Juvenal, *Sat.* 7. 27-9:

*Frangere miser calamos vigilataque proelia dele,
Qui facis in parva sublimia carmina cello,
Ut dignus venias hederis at imagine macra.*

E. HISTORICAL AND PERSONAL SOURCES, WITH DISCUSSION OF PROPOSED IDENTIFICATIONS

Poetaster is peculiar in that its *dramatis personae* present a curious and intricate blending of characteristics partly historical, partly fictional. We are confronted now by the

graceful Horace who suffered an amusing martyrdom from the bore in the *Via Sacra*, and again by the more aggressive English poet who saw nothing incongruous in masquerading under the Roman's name. The bore himself appears incontinently as the Tigellius or the Crispinus, half knave, half fool, whose immortality is to spring from the good-humored allusions of the Augustan satirist, or as the foppish and bombastic poet-ape under whose fantastic form the testy Elizabethan satirist chooses to introduce his not insignificant nor highly malicious fellow-dramatist Marston. But a confusion of the ancient and the contemporary, of the historical and the fanciful subjects of treatment, is evident in the Horace of *Poetaster*, and in the case of Crispinus, Demetrius, and Virgil, to mention no others, has made itself felt sufficiently to lead critics to differ widely in estimating the proportion of the Augustan, the Elizabethan, and the purely imaginative elements in these dramatic personalities. It is because of this two-fold or even three-fold treatment that it has seemed necessary to go rather minutely into the various sources, phases, and implications of each character in our drama. The arrangement of names is made alphabetical for the sake of convenience in reference. Finally, in entering upon the discussion of identifications, we cannot do better than to keep in mind Jonson's own warning upon this subject in the Induction of *Bartholomew Fair*. To this it may be replied that *Poetaster* is avowedly a satire upon contemporaries. Nevertheless, granting that the characters of Horace, Crispinus, and Demetrius are in the main meant for the poet and his dramatic enemies, the present editor is convinced that in general Jonson does not paint exclusively and scrupulously a living person even when having such in his mind's eye, but rather throws in a characterizing stroke now and again, so that the result is not a portrait, but a caricature, or merely a fanciful or a conventional sketch that suggests to us more or less vividly some person we know. This

explains certain contradictions which some critics have discovered—in Virgil as here presented, for example—and it should also warn us against uncritically reading into any character of *Poetaster* an identity which Jonson's portraiture may from time to time seem to suggest.

Aesop. Clodius Aesopus, probably a freedman of the Gens Clodia, was the most celebrated tragic actor in Rome in the time of Cicero, whose friend he became. He left a large fortune to a spendthrift son.

Of the Aesop who appears, but says no word, in *Poetaster*, Gifford notes (GC. 2. 483): 'He was an actor at the Fortune play-house, which is all that I can say of him. Our author treats him with marked dislike: he merely allows him to make his appearance, and then hurries him off the stage to undergo a servile punishment.'

The facts supplied by the play concerning this doubtful character are as follows: 3. 4. 311-5; 'Doe not bring your AESOPE, your politician; vnlesse you can ram vp his mouth with cloues; the flaue smells ranker then some fixteene dung-hills, and is feunteene times more rotten.' This is said by Tucca to Histrio, and makes it clear that Aesop and the present Histrio are not identical, as some critics have argued, though they belong to the same company. Of the player who is said by Lupus to have discovered to him the 'libel' written by Horace upon Caesar, Tucca says (5. 3. 112-3): 'I, an honest fycophant-like flaue, and a politician, besides.' Aesop is called in, and, though promised by Tueca a monopoly of playing for his 'covey,' is ordered by Caesar to be whipped for tale-bearing.

The only warranted conclusion from the above is that Aesop is an individual, and not to be confused with Histrio; that he is a member of some company hostile to Jonson, a meddler in politics, and a fellow of low character. For further discussion of Aesop, see under HISTRIO.

Albius. Jonson may have taken this name from Horace, *Sat.* 1. 4. 28: '*Stupet Albius aere.*'

Albius is the typical citizen, rich and uxorious, shrewd and foolish, whom Jonson has already ridiculed as Deliro in *Every Man Out* (see the Character of the Persons).

Aristius. Aristius Fuscus was a friend of Horace, who addressed to him *Carm.* 1. 22; cf. also *Sat.* 1. 9. 61; *Epist.* 1. 10. He represents no contemporary of Jonson.

Caesar. Augustus Caesar, the patron of literary men, had himself claims to the honors of authorship. Servius, Suetonius, and Plutarch tell us that he wrote thirteen books of *Memoirs* of his life; Suetonius adds that he composed a *Summary of the Empire*; Pliny and others state that he published *Letters* to his grandson Caius. The following facts will be of use in our subsequent discussions: he was born Sept. 23, B. C. 63, the son of C. Octavius by Atia, a daughter of Julia, the sister of C. Julius Caesar; he became undisputed master of Rome, B. C. 30, and died Aug. 19, A.D. 14.

Chloe. A Chloe appears in Horace, *Carm.* 1. 23 and 3. 9.

Chloe is here the typical city wife, with aspirations above her station. Cf. Fallace, *Every Man Out* (the Character of the Persons): 'Deliro's wife, and idol; a proud, mincing peat, and as perverse as he is officious. She dotes as perfectly upon the courtier [Fastidious Brisk], as her husband doth on her, and only wants the face to be dishonest.' With Albius and Chloe, Deliro and Fallace, compare Cornutus and the Cittie Wife in *Every Woman in her Humor*, especially in act 4. The Cittie Wife is a scolding wanton, and Cornutus as besotted as Deliro. Cornutus is always crying 'Mum, mum!' like Albius. This play was first published in 1609, but Fleay thinks it was acted in 1602.

Crispinus. Rufus Laberius Crispinus: most of the occurrences of these names have been noted by Small, in the *Stage-Quarrel*. The Crispinus ridiculed by Horace (*Sat.* 1. 1. 120; 1. 3. 138; 1. 4. 13-6) is generally supposed to have been a bad poet and pseudo-philosopher surnamed Aretalogus who wrote verses on the Stoics. The name,

however, may be merely a fiction of Horace's. Rufus Nasidienus is the foolish host in *Sat.* 2. 8. But, as Small and others have remarked, Jonson probably adopts Rufus for its meaning red, suggesting the color of Crispinus' hair and beard (cf. 2. 2. 83 ff. of *Poetaster*, and our note). Laberius Decimus (B. C. 107-43), referred to by Horace, *Sat.* 1. 10. 6, as one whose works were witty but not beautiful, was a Roman eques and a celebrated writer of mimes. He has been censured for strange expressions and too frequent word play, and it may be these that prompted Horace's sneer. Penniman has noted the stricture of Aulus Gellius (*Attic Nights*, book xvi, ch. 7) upon the diction of Laberius. The chapter heading is: *Quod Laberius verba pleraque licentius petulantiusque finxit: quod multis item verbis utitur, de quibus an sint Latina quaeri solet.* It is obvious that to Jonson the name Laberius possessed associations applicable to John Marston, with his fondness for pompous and uncouth phraseology.

The full description of Crispinus as he appears in *Poetaster* now follows. He is a gentleman born (2. 1. 92 ff.; 3. 1. 27; 3. 4. 172-3); has little legs (2. 1. 95-7); is an observer of men and manners (2. 1. 156, 171-2); is unattractive as to face, beard and hair, which are probably red, cf. his name Rufus (2. 2. 83 ff.; 3. 1. 29); sings well (2. 2. 183-5); 3. 1. 190-1, *et passim*); plays the viol (4. 3. 55 ff.). He is a poet (3. 1. 24, 44, 91 ff.; 4. 6. 30); a satirist (3. 1. 24 ff.); a gallant and reveler (3. 1. 178-188); he pretends to scholarship (3. 1. 20); he is ambitious of the patronage of the great (3. 1. 247 ff., 285 ff.). He has dealings with brokers (2. 2. 236); is in debt to his apothecary, who causes his arrest (3. 1. 162 ff.; 3. 3. 4 ff.); is in debt to his mercer likewise (3. 1. 80-2); his clothing is fashionable but shabby (3. 1. 72-8; 3. 3. 1-3); he has no money in his pocket (3. 4. 82-5). He writes plays, in loud and tragic style (3. 4. 171-7); *Histrion*, who is a stranger to him (3. 4. 168 ff., 303-5), gives him 'in earnest' (3. 4. 302-5); he is accused of

plagiarizing from Horace (4. 3. 98-9); is called 'poetaster and plagiary' (5. 3. 225); will write only 'innocence' in the play (*Satiromastix*) that is to abuse Horace (4. 7. 30-4); calumniates Horace (5. 3. 231-240, 285-303, 429-435). He is not familiar with Greek literature (5. 3. 564-5); writes in style and with vocabulary demonstrably Marstonian (5. 3. 285-303); vomits up Marstonian words (5. 3. 484-548); is an 'Untrusser' or 'Whipper of the Age' (5. 3. 627-8).

That Crispinus is meant for the well-born satirist and dramatist Marston is now, I suppose, universally admitted; had the testimony of Dekker and of Jonson himself been properly weighed, there need never have been any doubts—cf. *Satiromastix*, pp. 195-9, *et passim*, and the oft-quoted passage from the *Conversations* with Drummond: 'He had many quarrells with Marston, beat him, and took his pistol from him, wrote his *Poetaster* on him.' Moreover, in the verses ascribed to Crispinus (5. 3. 285-303), and in the words he vomits up (5. 3. 484-548), *Poetaster* itself furnishes conclusive proof of this identification. This matter of Crispinus' diction, which is most important, is elsewhere dealt with in detail—cf. the starred words in the Glossary and the discussion of them in the notes. We shall here confine our attention chiefly to other points of evidence. In *Satiromastix* (p. 195) Dekker plainly identifies himself with Anaiides of *Cynthia's Revels* and Demetrius of *Poetaster*, and Marston with Hedon of the former play and Crispinus of the latter, thus:

Asinius. Nay I ha more news, ther's Crispinus & his Iorneyman Poet Demetrius Faninus [*sic*] too, they sweare they 'll bring your life & death vpon'th stage like a Bricklayer in a play.

* * * * *

Horace. I thinke but what they are, and am not moou'd.
The one a light voluptuous Reueler,
The other, a strange arrogating puffe,
Both impudent, and arrogant enough.

Asin. S'lid do not Criticus Reuel in these lynes, ha Ningle ha?

Hor. Yes, they're mine owne.

With the above, cf. the speech in which Crites (Criticus in quarto), characterizes Hedon and Anaides in *Cynthia's Revels* 3. 2. After the speeches we have cited in *Satiromastix*, Crispinus and Demetrius, whom Dekker uses to represent Marston and himself as Jonson has done, enter and upbraid Horace for his calumnious exposure of the weaknesses of his friends and for his attacks on Court, City, Soldiers, Lawyers, and Players—the allusions being directly to *Poetaster*. Warning him that his bitter riddling may draw down retaliation in kind, they still profess a willingness to forgive the past, and end by shaking hands with Horace in token of renewed friendship.

It should be noted that neither in this scene nor in any other does Dekker allude to Fastidious Brisk, of *Every Man out of his Humour*, and his reference to Carlo Buffone (p. 263, Sir Vaughan *loq.*) of the same play cannot be taken as a sinister stroke at his friend Marston, or at his devoted self. Yet Fleay (*Chr.* 1. 368–9, 360) identifies Demetrius-Dekker with Buffone and Anaides, although elsewhere (*Chr.* 2. 75) he says, 'Now Anaides is acknowledged to be Marston'; and again (*Chr.* 1. 97), 'I thought that, if anything was settled in criticism, it was the identity of Crispinus and Carlo Buffone with Marston.' As to Fleay's contradictory assertions about the characters supposed to represent Marston and Dekker, see the footnote to p. 46 of Penniman's *War of the Theatres*. The identification Carlo-Anaides-Marston, which represents the last opinion of Fleay and the main contention of Penniman, has been proved untenable by Small (*Stage-Quarrel* 30 ff.), and no further examination of the question is requisite here. The necessary conclusion seems to be that Hedon and Crispinus are Marston; Anaides and Demetrius, Dekker; while the various identifications of Fastidious Brisk and Carlo Buffone are not proved.

The resemblances between Hedon of *Cynthia's Revels* and Crispinus of *Poetaster* are most readily seen in the former

play, 2. 1, where Mercury characterizes Hedon as a fop, an exquisite, who lives by appearances. Hedon is in debt to the mercer, the tailor, and the stocking seller, whom he recompenses with blows. His wardrobe frequently goes into pawn; occasionally he hires a stock of apparel, together with forty or fifty pounds in gold, to make a temporary display. He is a courtier, overloaded with perfume, and a rhymers, which is thought better than a poet; he affects to be a musician and a scholar. In *Fastidious Brisk* of *Every Man Out* (see the Character of the Persons) Jonson had already presented the courtier of the period, fashionable but needy, always self-seeking and unscrupulous. Brisk was a type, and Jonson loved types. When *Cynthia's Revels* was written the courtier was again included, but now Jonson added finer lines that produced a Hedon both individual enough to resemble Marston, lately become an object of Jonsonian spleen, and typical enough to warrant the disavowal of personal allusion. With Crispinus, who is designed to be a biting and unmistakable satire of Marston, Hedon has these points in common: he is rimester, musician, and 'scholar'; in debt for his fashionable clothes; acquainted with pawn-brokers; a gallant, whose presence is merely tolerated by the society he forces himself upon. In short, *Fastidious Brisk* is a study, slipped off-hand into a full portfolio; Hedon is the same study turned to account by the addition of a few clever strokes, yet still retaining generic characters, as it were; Crispinus is the deliberate and relentless caricature, telling in its generality and its individuality, in its fidelity and its exaggeration.

It remains to discuss some of the details of the portrait given us of Crispinus. 'His father was a man of worship,' says Tucca (3. 4. 172-3), and Crispinus is continually reverting to his gentle birth. This points to Marston, and not to Dekker. With one Robertus de Marston, who held a manor in Salop in the thirty-fifth year of Edward I., Grosart (*Poems of John Marston* p. vi) begins his geneal-

ogy of our 'poetaster.' He concludes the paragraph: 'These, again, had a son, who is thus described: "Johannes Marston de Coventry, in co. Warr., et de Templo iurisconsultus in ecclesiae interiore Templi sepultus." He married Maria or Mary, daughter of Andrew Guarsi or Guersie—Italian—by Elizabeth Gray, daughter of ——— Gray, Merchant, London. These last were the father and mother of our John Marston; and these other children are named along with him: (a) Thomas, whose wife was a Lucy of Charlecote; (b) Alice; (c) Elizabeth; (d) Margaret.' It is probable that Marston was notoriously vain of his lineage, else the point of making him refer so often to it would have been lost upon the audience.

'He pens high, loftie, in a new stalking straine,' says Tucca of his poetaster again (3. 4. 173-4). On Marston's thought and style, his editor, Bullen (*Works* I. xxvi-xxvii) remarks: 'He could conceive a fine situation, and he had at his command abundance of striking imagery. But we are never sure of him: from tragic solemnity he passes to noisy rhodomontade; at one moment he gives us a passage Aeschylean in its subtle picturesqueness, at another he feebly reproduces the flaccid verbosity of Seneca's tragedies.' This can be better appreciated after a comparison of the speeches of Andrugio, 1 *Antonio and Mellida* 4. 1, with Antonio's description of his shipwreck, 1. 1.

'I'll write nothing in it but innocence,' avers Crispinus (4. 7. 32-3), 'because I may fweare I am innocent.' It was evidently known that Dekker was writing the attacking play (*Satiromastix*) alone, with Marston as no more than counsellor or retoucher. Dekker's rapidity of production was doubtless the qualification influencing Jonson's opponents in their choice, but the writer's bitterness of invective must have resulted from the provocation given him by the Anaides of *Cynthia's Revels*, produced in the preceding year. 'Satiromastix shows no trace of Marston's style,' writes Small (*Stage-Quarrel* 122), 'and was published in

the name of Dekker alone. That Marston was at Dekker's elbow during the composition, however, is indicated by the Marstonian vigour and dash of the Horace-plot, by the close correspondence of the characters of Horace and Asinius to those of Lampatho and Faber in *What You Will*, by Tucca's words "I and my Poetasters will untruss him again," and by Jonson's expressions about "the Untrussers" in the *Apologetical Dialogue* at the end of the *Poetaster*.'

Commenting on the verses assigned to Crispinus in *Poetaster* 5. 3, Gifford censures Marston's literary licentiousness: 'But, indeed, Marston deserved some reprehension. He boasts, and his boasts have been repeated by the commentators who generally take all upon trust, that he is "free from licentiousness of language." The fact is not so; he is extremely gross and impure. This is what Jonson means, when he makes him "boldly nominate a spade a spade:" and this too is the just object of the attack upon him, in the old play of the *Return from Parnassus* [itself far from immaculate, be it said]:

"Tut! what cares he for modest, close-mouthed terms,
Cleanly to gird our looser libertines?
Give him plain naked words, stripped of their shirts,
That might beseem plain-dealing Aretine."

It is but fair to remark that this grossness is characteristic of Marston in *Pygmalion*, the *Satires*, and the *Scourge of Villainie*, all early works, but not in his dramas. And, by the way, he gave up even play-writing about 1607, and subsequently entered the Church.

Gifford next describes Marston's style, concluding thus: 'It is but fair to add, that whatever Marston might think of the present castigation, he had the good sense to profit by it, since his latter works exhibit but few of the terms here ridiculed.' The credit for working a reformation in Marston's diction is here given too exclusively to *Poetaster*. 'In 1607,' writes Bullen (Marston's *Works* I. xlv-xlvi) 'was published the comedy of *What You Will* (written, I

suspect, shortly after the appearance of *Cynthia's Revels*), which is largely indebted for its plot to Plautus's *Amphitruo*. The expression important for us is that in parenthesis. For of the words which Crispinus vomits in *Poetaster*, *What You Will* contains only *conscious* (cf. I. I. 114), which would indicate that Marston had chastened his style after the attack upon him as Hedon in *Cynthia's Revels*. Fleay (*Chr.* 2. 76) dates *What You Will* in '1601, after Jonson's *Poetaster*,' but without demonstration; Small (*Stage-Quarrel* 101 ff.) concludes from a study of its style and allusions that this play must have been produced in 1601 in reply to *Cynthia's Revels* and before the appearance of *Poetaster*.

In conclusion, there cannot be the slightest doubt that Rufus Laberius Crispinus represents John Marston.

Cytheris. Cytheris was a celebrated Roman courtesan, probably Volumnia Cytheris, a freedwoman and mistress of Volumnius Eutrapelus. Later she became the mistress of Marcus Antonius, and then of Gallus. Gallus writes of her as Lycoris, and by this name Virgil also refers to her in connection with Gallus in the tenth eclogue. Cicero writes of her to Paetus (*Fam.* 9. 26), as being present with V. Eutrapelus at a dinner party, in B. C. 46, probably in August. In his correspondence with Atticus (*Att.* 10. 10) May 3, B. C. 49, he had remarked that Antony was carrying Cytheris about with him in an open sedan, as if she were a second wife. Pliny (*Hist. Nat.* 8. ch. 21) speaks of Antony's having caused himself to be drawn in a chariot by lions, *cum mima Cytheride*. It seems probable that these references are all to the Cytheris who figures in our play as the mistress of Gallus.

Demetrius Fannius. Demetrius and Fannius are objects of Horace's satire; Jonson has combined the two names in order to make one sufficiently opprobrious for his former collaborator and present enemy, Thomas Dekker. In *Sat.* 1. 10. 87-88, Horace mentions *ineptus Fannius conviva Tigelli*. Cf. *Sat.* 1. 10. 78-80, 90-1; 1. 4. 21. Cicero

writes (*Fam.* 11. 1): 'That strange fellow Demetrius was always, I know, the very reverse of his namesake [a celebrated orator, fl. 300 B. C.], of Phaleris; but I find he is now grown more insufferable than ever, and is degenerated into an arrant Bilienus.' [Bilienus is unknown.] Whether Horace and Cicero had in mind the same original is immaterial, the point for us being that Demetrius as he figured in classical literature was plainly enough an ass to satisfy Jonson's requirements in *Poetaster*.

The Demetrius of *Poetaster* is a malicious rascal, with no claim to poetic gifts, scholarship, or social rank. He is sadly in need of a new suit (3. 4. 337, 361-3; 4. 3. 130-1); he is not an original dramatist so much as a mere 'play-dresser,' one who makes over the works of others (3. 4. 339); he is impudent and spiteful by nature (3. 4. 353-8); he has been hired by Histrio's company (not, be it observed, by Crispinus) to abuse Horace in a play (3. 4. 339-342); he is indicted as 'play-dresser and plagiarist' (5. 3. 226-7); he does not himself understand the classical authors from whom he accuses Horace of stealing (5. 3. 321-3); he maligns Horace (5. 3. 231-240), and is condemned therefore to wear a jester's coat and cap (5. 3. 598-9); he shares with Crispinus the name of 'untrusser' or 'whipper of the age' (5. 3. 627-8).

Recent critics all agree with Gifford in his identification of Demetrius with Dekker; as has been shown above (pp. xliii-xliv), Dekker himself in *Satiromastix* (pp. 195-9) is at once our earliest and our final authority upon this point. But the further identification of Demetrius-Dekker with Anaides of *Cynthia's Revels* and Carlo Buffone of *Every Man Out* has been attempted. Fleay says (*Chr.* 1. 363-9): 'The description of Demetrius as a rank slanderer, &c., is conclusive as to his identity with Buffone and Anaides.' And again (*Chr.* 1. 369): 'Finally, note that Demetrius as much as Crispinus affected the title of Untrusser, neglect of which fact has lead to the common mistake [made by Fleay,

Chr. 1. 97] in making Marston Carlo Buffone.' His last remark is in allusion to *Every Man Out* 2. 1, where Puntarvolo calls Carlo Buffone 'thou Grand Scourge, or Second Untruss of the time.' This was formerly thought to identify Carlo with Marston, whose *Scourge of Villainy* had appeared in September 1598. Dissent from the identification of Dekker with Anaides and Buffone is expressed by J. H. Penniman, who asserts (*War of the Theatres* 46 note; cf. also 113-4) that Jonson's first attack on Dekker was that made in *Poetaster* after it had become known that Dekker was writing *Satiromastix*. Of the characterization of Hedon and Anaides in *Cynthia's Revels* 3. 2, he says confidently (*ibid.* 80): 'Dekker quotes these lines in *Satiromastix* as if they referred to Crispinus (Marston) and Demetrius (Dekker). As no attack on Dekker had been made in *Cynthia's Revels*, he appropriated to himself lines which referred to another of Jonson's enemies.' Penniman identifies Anaides with Marston (46 note), and Hedon with the poet Daniel (81). But the plain meaning of the passage in *Satiromastix* (Dekker's *Dram. Works* 1. 195) is that Hedon = Crispinus = Marston, and that Anaides = Demetrius = Dekker, and it would take a good deal of 'proof' such as Penniman adduces to convince us that Dekker was not acute enough to discover and state the facts in this instance. The whole matter has been completely threshed out by Small in his *Stage-Quarrel*, and there can no longer be any doubt in a candid mind that Dekker was right in this identification. Only a brief discussion, therefore, is necessary here.

It is quite true, as Penniman says, that in August and September of 1599 Jonson was writing plays with Dekker: note the payments by Henslowe (*Diary* 155-6) to Jonson, Dekker, and others for the *Page of Plymouth*, and *Robert the Second, King of Scots' Tragedy*. But Penniman's further assertion that Jonson first attacked Dekker in *Poetaster* (written in the summer of 1601), and then only

as an afterthought, does not follow from the facts above stated. In the winter of 1600-1601, more than a year after the recorded collaboration with Dekker, Jonson produced *Cynthia's Revels*. Penniman's identifications — 'Carlo = Anaides = Marston' (*ibid.* 46 note), and Master Mathew (*Every Man In*) = Fastidious Brisk = Hedon = Samuel Daniel (*ibid.* 18-19)—have obliged him to argue that Jonson's relations with Dekker were quite amicable between the summer of 1599 and the summer of 1601. Of this, however, he can offer no proofs, and doubtless the real situation, however brought about, was that by the time *Cynthia's Revels* was under way Jonson's spleen had been roused against Dekker, and that the latter was therefore represented in the play as Anaides. Penniman implies that there was no cause for an attack by Jonson upon Dekker previous to the undertaking of *Satiromastix*. If such were the case, the fair inference would be that Dekker made a most acrimonious assault upon Jonson, hitherto supposedly his friend, for no reason except that he might win the probably less valuable good-will of Marston and the money offered by the players, who had their own reasons for hating Jonson. Several facts make such a wanton attack improbable: 1) Jonson, as Drummond later found, was 'jealous [*pace* Gifford] of every word and action of those about him,' . . . 'passionately kynde and angry' (*Conversations* p. 40), and thus more likely than Dekker to take offence; 2) thanks to his amazing fertility of invention and rapidity of production, Dekker had no need of Jonson as a subject in order to make a play and find sale for it; 3) there is far more bitterness in *Satiromastix* than would be natural if Dekker were writing purely for hire, or for hire and the sake of replying to the attack upon himself as Demetrius in *Poetaster* only; 4) Dekker explicitly refers to *Cynthia's Revels*, and assumes that the characterization of Hedon and Anaides was directed against Marston and himself; and, finally, 5) it has been demonstrated by Small (*Stage-Quarrel*

passim) that Anaides is not Marston, and that Hedon is not Daniel—as Penniman believes.

In the Character of the Persons and the Induction of *Every Man Out*, Carlo Buffone is described as epicure, parasite, and back-biter. In 2. 1, Puntarvolo addresses him: '. . . How dost thou, thou Grand Scourge or Second Untruss of the time?' Now Fleay identified Buffone as well as Anaides with Dekker (*Chr.* 1. 368-9); though later he came to agree with Penniman (*War of the Theatres* 46 note): '. . . You are right, Carlo = Anaides = Marston = Second Untruss.' But that Carlo Buffone was not understood by Dekker himself to represent either Marston or Dekker, while he may still have represented some real character, appears from *Satiromastix* (p. 263): 'Sir Vaughan [to Horace-Jonson] In brieflynes, when you Sup in Tauernes, amongst your betters, you shall sweare not to dippe your Manners in too much sawce, nor at Table to fling Epigrams, Embleames, or Play-speeches about you (lyke Hayle-stones) to keepe you out of the terrible daunger of the Shot, Vpon payne to sit at the vpper end of the Table, a'th left hand of Carlo Buffon: sweare all this, by Apollo and the eight or nine Muses.' It is inconceivable that Dekker should threaten Horace with the punishment of sitting next to Carlo Buffone, if he knew Carlo to have been originally created by Jonson to caricature either Dekker or Marston, and likewise inconceivable that Carlo could have been so intended by Jonson and Dekker not know it. As to the allusion in Puntarvolo's speech, I quote Small (*Stage-Quarrel* 35-6): 'The fact that Puntarvolo calls Carlo "Thou Grand Scourge or Second Untruss of the time" (ii, 1, p. 154) [Mermaid edition]—the fact on which alone rests Penniman's whole argument that Carlo is Marston—does not make in the least against my assertion; for the passage, which is clearly a jocose allusion to Marston's Scourge of Villany, means no more than "thou railer, thou satirist, thou second Marston." In exactly the same way, Marston,

in *What You Will* ii, 1, 134, makes Quadratus call Lampatho (whom I shall clearly prove to be meant for Jonson) "you Don Kynsader", using as equivalent to "satirist" the nom de guerre over which he himself had issued his satires.' Small goes on to quote with approval the opinion of Aubrey (*Lives* 2. 514) that Carlo Buffone was really modelled upon one Charles Chester, an impudent sponge who came to grief at the hands of Sir Walter Raleigh.

As for Anaides, we quote in part his characterization by Mercury in *Cynthia's Revels* 2. 1: 'Tis Impudence itself, Anaides; one that speaks all that comes in his cheeks, and will blush no more than a sackbut. He lightly occupies the jester's room at the table, and keeps laughter, Gelaia, a wench in page's attire, following him in place of a squire, whom he now and then tickles with some strange ridiculous stuff, uttered as his land came to him, by chance. He will censure or discourse of anything, but as absurdly as you would wish. His fashion is not to take knowledge of him that is beneath him in clothes. He never drinks below the salt. He does naturally admire his wit that wears gold lace or tissue; stabs any man that speaks more contemptibly of the scholar than he. He is a great proficient in all the illiberal sciences, as cheating, drinking, swaggering, whoring and such like; never kneels but to pledge healths, nor prays but for a pipe of pudding-tobacco.' The portrait of Demetrius in *Poetaster* is not flattering, yet is mild compared with this caricature; it is not hard, therefore, to see the real animus of *Satiromastix*.

To repeat: it seems certain that Hedon and Crispinus are meant for Marston; Anaides and Demetrius for Dekker; while the various identifications of Fastidious Brisk and Carlo Buffone are not proved.

Gallus. C. Cornelius Gallus was born in Gaul, of poor parents, about B. C. 66. At twenty he had begun his career as poet in Italy. Upon the death of Caesar, Gallus attached

himself to the party of Octavius. In 41 he was triumvir, and in 31 commanded a detachment of the army at Actium. He was made first prefect of Egypt: cf. *Poetaster* 5. 1. 8-10. After four years there, he became estranged from Augustus; his estates were confiscated, and himself banished by the Senate. He then committed suicide, B. C. 27. Gallus wrote four books of elegies, chiefly upon his mistress Lycoris. In *Trist.* 2. 3. 445-6, Ovid gives us an interesting hint:

*Non fuit opprobrio celebrasse Lycorida Gallo,
Sed linguam nimio non tenuisse mero.*

The story goes that the banishment of Gallus and the confiscation of his property were due to his having revealed, when drunk, certain secrets confided to him by Augustus.

'Gallus, a friend of Horace (3. 1), is a warrior and also a poet (5. 1). He may be the Gallus upon whom Davies wrote his Epigram.' Thus Penniman (*War of the Theatres* 109), referring to *Epigram* xxiv, *In Gallum*, by Sir John Davies (ed. Grosart 2. 23). There is absolutely no proof offered, nor at present obtainable, for this pseudo-identification. So far as Jonson's learning and the exigencies of *Poetaster* have permitted, Gallus is the historical Gallus.

Hermogenes. M. Tigellius Hermogenes was a Sardinian musician high in the favor of Julius Caesar and afterward of Augustus. He had a fine voice and courtly and insinuating address. Horace seems at one time to have admired him, as in *Sat.* 1. 3. 129-130 he says, 'Even though Hermogenes be silent, he is still a fine singer and musician.' *Sat.* 9 of the first book is not uncomplimentary to the court singer; but *Sat.* 10 sneers at Hermogenes' ignorance of the ancient poets. Maecenas, Virgil, even Octavius, have approved the satires of Horace, but Hermogenes has carped at them and tried to injure the author. He is advised, in conclusion, to go and lament among his female pupils. Who these *discipulae* were appears from the second satire of the first book. The singer is by this time dead—we must

keep in mind that the *Satires* are not arranged in chronological order. Cf. Horace, *Sat.* 1. 2. 1-4; 1. 3. 1-8. Jonson had the latter passage in mind when writing *Poetaster* 2. 2. 107-213. Cicero adds his testimony as to the mean-spiritedness of the musician. In *Fam.* 11. 19, B. C. 46, he tells F. Gallus that all of Caesar's friends except the notorious Tigellius treat him with marked respect. It has been conjectured that Pantolabus, the parasite in Horace, *Sat.* 1. 8. 10 and 2. 1. 22, is also Hermogenes. In *Timon*, the University play, there is a cowardly fiddler Hermogenes, who masquerades as a gallant on gold bestowed by Timon. Having flouted the latter in his misfortunes, Hermogenes is soundly beaten by a faithful servant of Timon's. Of Hermogenes it is said (ed. Dyce p. 19): 'There's not a verier knave in all the towne.' The character is probably drawn from Horace.

The Hermogenes of *Poetaster* is thus described: he is subject to the 'melancholy' fashionable in Jonson's time (2. 2. 102); he is 'humourous as a poet' (2. 2. 107-8) and is 'hard-favoured' (2. 2. 105). He is a musician, but not a poet (2. 2. 107-8), and sings excellently (2. 2. 109-10); he is a song-writer (2. 2. 165-8), and contends with Crispinus (2. 2. 188 ff.); is called the only master of music in Rome (3. 1. 190-2), but envies Crispinus' skill in singing. At the banquet of the gods, he plays Momus, the god of reprehension (4. 5. 5-9); is called minstrel and fiddler (4. 5. 81-3); sings with Crispinus again (4. 5. 190 ff.).

Fleay queries (*Chr.* 1. 368): 'Hermogenes is a musician, but not a poet [is he meant for John Daniel?]' In *Chr.* 1. 96-7, Fleay identifies Hedon of *Cynthia's Revels*, Fastidious Brisk of *Every Man Out*, and Hermogenes of *Poetaster*, with Samuel Daniel the poet. In its article on Samuel Daniel, *D.N.B.* tells us: 'A brother, another John Daniel [the father was also John], was a musician of some note; he proceeded bachelor of music at Christ Church, Oxford, 14 July 1604, and published "Songs for the Lute,

Viol, and Voice" in 1616. In 1618 he succeeded his brother Samuel . . . as inspector of the queen's revels, and he was a member of the royal company of "the musicians for the lutes and voices" in December 1625.' As Fleay has remarked, the Hermogenes of *Poetaster* is not a poet; it cannot be unfair therefore to dismiss Samuel Daniel from our list of persons who might possibly have served for the model of this character. Samuel Daniel, in fact, seems to have had no connection with the quarrel between Jonson and the poetasters: cf. Small, *Stage-Quarrel* 180 ff. As for John Daniel, he can hardly, according to the *D.N.B.* account, have been sufficiently prominent in the summer of 1601, when *Poetaster* was written, to figure as the principal court-musician, and the only master of music in Rome (or London). But even granting, for the sake of argument, his eligibility to serve as the original of Jonson's shallow and malignant musician, there is not a shadow of proof obtainable that John Daniel had ever excited the resentment of Jonson, and a wanton satire is quite beyond the range of possibilities with even our irascible poet. The simplest explanation, and undoubtedly the true one, is that Hermogenes as here presented is drawn exclusively from the characterization of him in Horace and the historians. At all events, he is neither Samuel Daniel nor John Daniel.

Histrio. As there is much debate concerning the identity of Histrio (*Lat.*, a player), it will be best to consider Jonson's presentation first. He is a player (3. 4. 129 ff., 309-11); he has the Fortune theatre on his side, and is growing rich and purchasing (3. 4. 134-6), though he was once a poor fiddler and barn-stormer (3. 4. 143-8, 179-183). He is now a man of importance in his company, a shareholder, with power to retain a playwright by giving earnest-money (3. 4. 147-9, 302-5), and to hire boys to act women's parts (3. 4. 289). His theatre seems to be in the suburbs (3. 4. 210), on the side of Thames opposite to that where Jonson's 'humours, reuells, and fatyres' were performed.

He does not know Crispinus until Tucca introduces them (3. 4. 168 ff.), but his company have hired Demetrius to abuse Horace (3. 4. 338-342); the past winter, that of 1600-1601, has been a hard one for his company (3. 4. 344-6), and the bringing in of Horace in a play will make them money; he is to commend Tucca to 'feuen fhares and a halfe' (3. 4. 373), who must therefore be a man of more consequence in the company than is Histrio—may be the manager, for instance. In 3. 4. 305-7 he explains that he has business with the tribune Lupus, and in 4. 4 he betrays to Lupus the plan of Ovid and his friends to hold a 'heavenly banquet.' In 4. 4. 2 he is again referred to as a player, and in 4. 4. 8 as a sharer. Fleay asserts (*Chr.* 1. 369): 'The Histrio in iv. 2¹ is not he of iii. 1, but the Aesop of v. 1.' This is certainly a misapprehension. Aesop, the politician player, is distinctly referred to (3. 4. 312) in Tucca's talk with Histrio, and cannot be the person addressed. But this very Histrio pleads business with the tribune Lupus (3. 4. 306), and must be the same who appears in 4. 4, telling of the letter sent to himself and his fellow-sharers by the poets who wish to hire properties for their heavenly banquet. On the other hand, 'your ÆSOPE, your politician,' of 3. 4. 312, must be the same player who in 5. 3. 112-3 is called by Tucca 'an honest fycophant-like flaue, and a politician, besides.' This Aesop is he who told Lupus (5. 3. 108-111) that Horace's 'libell in picture' was directed against Caesar, and it is he whom Caesar (5. 3. 131) orders out to be whipped. Histrio and Aesop are two persons; the first meets Tucca in 3. 4, leaves him to report to Lupus the proposed banquet, as in 4. 4, and appears again in 4. 7, but says nothing; the second is referred to by Tucca in his talk with Histrio, 3. 4, informs Lupus of Horace's emblem at some interview not included in the play, is several times referred to in 5. 3, and is then brought in, given no lines, and ordered to be flogged for his shameful meddling.

¹ He refers to the scene divisions as in Gifford's edition.

Fleay elsewhere says (*Chr.* 1. 367): 'The players *Histrion* and *Aesop* belonged to Pembroke's company, as we shall see.' And again (*Chr.* 1. 368): 'The *Histrion* "Gulch" [3. 4. 146] (cf. *Histrionmastix*) is of a company that has *Fortune* (the Admiral's men) on its side, and that, if Mars-ton write for it, "shall not need to travel with pumps full of gravel" any more. This is Pembroke's company [cf. Fleay, *Stage* 138], just settled, after years of strolling in the country, 1600 Nov., at the Rose under Henslow, who was also managing the *Fortune*.' The 'monopoly of playing' promised by *Tucca* to *Aesop* (5. 3. 126) is explained by Fleay (*Chr.* 1. 369) as the 'patent sought by Pembroke's men; the Chamberlain's and Admiral's had theirs already.'

In his article on Jonson in the *D.N.B.*, Herford speaks of 'the additions to Kyd's "*Jeronymo*", which Jonson executed for the placable Henslowe (the *Histrion* of the "*Poetaster*").' Symonds (*Ben Jonson* 35) and Brandes (*Shakespeare* 1. 386-7) make the same identification.

Let us turn now to Small's discussion (*Stage-Quarrel* 57-8): '*Histrion* is not Henslowe; nor does he belong to some obscure band of travelling players, as Fleay thinks, but to the Chamberlain's company, which had hired Dekker to satirize Jonson [in *Satiromastix*, acted by the Chamberlain's servants about September, 1601], and which played at the Globe Theatre in Southwark [1597-1603.—Cf. *Poetaster* 3. 4. 216]. In 1601, no other playhouse was allowed on the Surrey side; for by an order of June 22, 1600 (quoted by Halliwell-Phillipps, *Life of Shakespeare*, London, 1886, i, 281), the Privy Council decreed that "the said house (the Globe) and none other shall be there allowed." As for the company's difficulties during the winter, we know from *Hamlet* that the Chamberlain's men were at this very time suffering from lack of patronage. In its opposition to Jonson, the Chamberlain's company certainly did have the "*Fortune*", that is, the Admiral's com-

pany, on its side. Histrio belongs to the Chamberlain's company; I do not, however, believe that he represents any particular actor; he is a composite portrait, embodying the pride, vice, and possession of newly acquired wealth then so frequently charged against actors.'

With this conclusion that Histrio represents the Chamberlain's company, I shall give below some reasons for agreeing; but Small seems to be wrong in implying the existence and operation of only two public playhouses in 1601. On December 31, 1601, the Privy Councillors wrote a letter (reprinted by Halliwell-Phillipps, *Shakespeare* i. 282) to the Lord Mayor in answer to his complaint that the number of playhouses and the resort thereto had not been controlled or abated. The letter says: '. . . wee must lett yow know that wee did muche rather expect to understand that our order sett downe and prescribed about a yeare and a half since [i. e. the order of June 22, 1600], for reformation of the said disorders upon the like complaint at that tyme, had bin duellie executed, then to finde the same disorders and abuses so muche encreased as they are.' The letter then enjoins 'the expresse and streight prohibition of any more playhowses then those two [the Globe in Surrey, and the Fortune in Middlesex] that are mentioned and allowed in the said Order.' There follows immediately (*ibid.* i. 283), under date also of December 31, 1601, a sharp letter from the Lords of the Council to the magistrates of Surrey and Middlesex censuring their failure to enforce the order of June 22, 1600. These expressions in particular should be noted: '. . . Wee do now understande that our said order hath bin so farr from taking dew effect, as, insteede of restraunte and redresse of the former disorders, the multitude of playhowses is much encreased, and that no daie passeth over without many stage-plaies in one place or other within and about the Cittie publiquelie made;' &c. It appears that even the order of December 31, 1601, was not carried out.

We cannot, then, eliminate with Small the other theatres; but there is in *Poetaster* a speech by Histrio (3. 4. 339-341) which seems decisive against the theory that he is either Henslowe or a member of one of Henslowe's companies: ' . . . We haue hir'd him [Demetrius-Dekker] to abuse HORACE, and bring him in, in a play, with all his gallants.' Now it was by the Chamberlain's men, not by any company acting for Henslowe, that Dekker had been retained; for *Satiromastix* was first acted, about September 1601, at the Globe. Jonson cannot have been misinformed as to where Dekker's play was to be produced, and therefore when he makes Histrio say '*We haue hir'd him,*' he is evidently not representing Henslowe by this actor. Another piece of evidence is offered by *Poetaster* 3. 4. 168 ff., where it is made clear that Histrio and Crispinus have been unacquainted hitherto. This is flatly against the identification of Histrio with Henslowe, for the latter had had dealings with Crispinus-Marston as early as 1599 (cf. Henslowe's *Diary* 156), and the two would need no introduction. It should be said against the Henslowe theory in general that we have no evidence whatever that Henslowe was ever an actor, and this would be clearly in the way of our identifying him with Histrio, who is nothing else. Another theory concerning Histrio was advanced by Prof. Henry Wood, in the *Amer. Jour. of Phil.* 16. 273-299, 'Shakespeare, Burlesqued by Two Fellow-dramatists.' 'The Histrio of both plays, *Histriomastix* and *Poetaster*, is a poet-actor. In the former play, Histrio has been shown to be a burlesque of Shakespeare, and the connection between the corresponding scenes in both plays is now seen to be remarkably close. The natural and unforced conclusion points to the Histrio of the *Poetaster* as a companion caricature of the great dramatist' (p. 289 n.). Professor Wood's identification of Posthast with Shakespeare (in which he follows Simpson, *School of Shakespeare* 2. 8-9) is quite unconvincing. Posthast apparently, and Histrio certainly, was not a 'poet-

actor,' as Professor Wood contends. *Poetaster* contains not the slightest hint that *Histrion* has poetic or dramatic powers or aspirations; he is presented as an actor pure and simple. On the other hand, the identification of Posthast in *Histromastix* with Anthony Monday, made by Fleay (*Chr.* 2. 70-72), Penniman (*War of the Theatres* 38-43), and Small (*Stage-Quarrel* 172-5), is undoubtedly correct. As for *Histrion*, there is absolutely no reason to suppose he represents Shakespeare.

Our conclusion, then, is that *Histrion* is neither Henslowe nor Shakespeare. He represents the Chamberlain's company, but whether he was a member whom Jonson's audience could call by name, we cannot know.

Horace. That Horace represents Ben Jonson himself cannot be questioned.

In *Poetaster*, Horace is described as follows: he writes in the satirical vein (3. 1. 24-5); observes men only to satirize them (4. 3. 107-110); will sacrifice a friend for the sake of a jest (4. 3. 112-120)—which he denies (5. 3. 332 ff.). He is charged with arrogance and impudence in commending his own works (4. 3. 125-6); is a translator (4. 3. 127, 5. 3. 375); is falsely charged with 'felfe-loue, arrogancy, impudence, rayling, filching by translation, &c.' (5. 3. 239-240). He is valiant, and 'a man of the sword' (4. 7. 20-1); poor (5. 1. 77), but not degraded by his poverty (5. 1. 79 ff.); not envious (5. 1. 90-3); he calls himself 'the worstt accuser vnder heauen' (5. 3. 181). He is fortunate and honored in his acquaintance (3. 1. 247-251; 5. 3. 472-8) and keeps the company of gallants (5. 3. 327).

In *Satiromastix* (p. 200), Tucca says to Horace: ' . . . You must be call'd Asper, and Criticus, and Horace, thy tytle's longer a reading than the Stile a the big Turkes: Asper, Criticus, Quintus, Horatius, Flaccus.' This, taken with the speeches by and concerning these characters, written by Jonson, is sufficient proof that Asper of *Every Man Out*, Crites (Criticus in quarto) of *Cynthia's Revels*, and

Horace of *Poetaster*, all represent Jonson himself. In order to understand Horace-Jonson as he understood himself, therefore, we must advert to the earlier plays. Asper is thus characterized (*Every Man Out*, Char. of the Persons): 'He is of an ingenious and free spirit, eager, and constant in reproof, without fear controlling the world's abuses. One whom no servile hope of gain, or frosty apprehension of danger, can make to be a parasite, either to time, place, or opinion.' But the full-length portrait of Jonson as he dared to represent himself occurs in *Cynthia's Revels*, 2. 1, Mercury *loq.*:

Crites. A creature of a most perfect and divine temper: one in whom the humours and elements are peaceably met, without emulation of precedency; he is neither too fantastically melancholy, too slowly phlegmatic, too lightly sanguine, or too rashly choleric; but in all so composed and ordered, as it is clear Nature went about some full work, she did more than make a man when she made him. His discourse is like his behaviour, uncommon, but not unpleasing; he is prodigal of neither. He strives rather to be that which men call judicious, than to be thought so; and is so truly learned, that he affects not to shew it. He will think and speak his thought both freely; but as distant from depraving another man's merit, as proclaiming his own [which is delicious]. For his valour, 'tis such that he dares as little to offer an injury as receive one. In sum, he hath a most ingenious and sweet spirit, a sharp and seasoned wit, a straight judgment and a strong mind. Fortune could never break him, nor make him less. He counts it his pleasure to despise pleasures, and is more delighted with good deeds than goods. It is competency to him that he can be virtuous. He doth neither covet nor fear; he hath too much reason to do either; and that commends all things to him.

Macilente of *Every Man Out* (see the Character of the Persons) has also been frequently supposed to represent Jonson, and I therefore add the characterization of him, though not agreeing in the identification:

Macilente. A man well parted, a sufficient scholar, and travelled; who, wanting that place in the world's account which he thinks his merit capable of, falls into such an envious apoplexy, with which his judgment is so dazzled, and distracted, that he grows violently impatient of any opposite happiness in another.

'Asper-Macilente,' writes Fleay (*Chr.* i. 359), 'is, of course, Jonson.' Penniman (*War of the Theatres* 57) makes the same assumption. Dr. B. Nicholson has the following note (*Jonson* i. 113) on Macilente: 'The "lean (and malevolent) one", Asper transformed, i. e. Jonson out of his humour.' Small takes a different view (*Stage-Quarrel* 29-30): 'Throughout the play the fact is enforced that Macilente's "envy" is not hatred, but envy in the modern sense. . . . Jonson is careful to distinguish the parts of Asper and Macilente, although they were played by one actor, and nowhere is Macilente made the mouthpiece of the author. Macilente corresponds in function to Brainworm in *Every Man in his Humour*; he is the means adopted to bring all the rest of the characters out of their humours. He differs from Brainworm just as Puntarvolo, Brisk, and the rest differ from Kitley and Knowell, in being far more strictly the embodiment of a single humour, a nearer approach to caricature, a further divorce from life.' It may be said further that Jonson's characterization of Asper is intended to be seriously complimentary; while what he says of Macilente, both in the *Character of the Persons* and throughout the play, is bitingly censorious. Again, Dekker would surely have added Macilente to his list of Jonson's aliases had there been any hope of carrying conviction to his audience, for to make Macilente also identical with Jonson would have been most damaging.

Returning to the Horace of *Poetaster*, we should add Dekker's caricature of him in *Satiromastix* (pp. 260-1), *Tucca loq.*:

. . . Thou hast no part of Horace in thee but's name, and his damnable vices: thou hast such a terrible mouth, that thy beard's affraide to peepe out: but, looke heere, you staring Leuiathan, heere's the sweete visage of Horace; looke perboylde-face, looke; Horace had a trim longbeard, and a reasonable good face for a Poet, (as faces goe now-a-dayes) Horace did not skrue and wriggle himselfe into great Mens famyliarity, (impudentlie) as thou doost: nor

weare the Badge of Gentlemens company, as thou doost thy Taffetie sleeues tackt too onely with some pointes of profit: No, Horace had not his face puncht full of Oylet-holes, like the couer of a warming-pan: Horace lou'd Poets well, and gaue Coxcombes to none but fooles; but thou lou'st none, neither Wisemen nor fooles, but thy selfe; Horace was a goodly Corpulent Gentlemen, and not so leane a hollow-cheekt Scrag as thou art: No, heere's the Coppy of thy countenance, by this will I learne to make a number of villanous faces more, and to looke scruily vpon 'th world, as thou dost.

Scoundrelly *argumentum ad hominem* though this be, a single reading of *Poetaster*, to say nothing of *Cynthia's Revels*, must force one to acknowledge that Jonson had been the aggressor and had chosen the weapons for the fight.

Julia. Julia, the daughter and only child of Augustus by Scribonia his first wife, was born B. C. 39, and educated with great strictness. In B. C. 25 she was married to her cousin, M. Marcellus. After his death, being still childless, she was married to M. Vipsanius Agrippa, and of this marriage came five children. Agrippa having died, B. C. 12, Julia was wedded to Tiberius Claudius Nero, the future emperor. During the retirement of Tiberius at Rhodes, Julia became so notoriously unfaithful that Augustus himself caused her to be divorced, and banished her with her mother Scribonia to Pandataria, off the Campanian coast. Suetonius (*Augustus* 65) says Augustus used to call Julia one of his *cancers*; and Pliny (*Nat. Hist.* 7. 45) charges Julia with having conspired against her father's life. The emperor never forgave her, or saw her again, and after Tiberius had assumed the purple (A. D. 14) she died from ill-treatment.

For further discussion of this character, see under OVID.

Lictors. The lictors were attendants who bore the fasces, or insignia of power, before certain Roman magistrates. Lictors had to accompany their magistrate whenever he appeared in public, marching before him in single file and

warning aside all accept matrons and Vestals. They carried out sentences of punishment. The emperor was preceded by twelve lictors bearing fasces crowned with bays, originally the insignia of the republican imperator. In *Poetaster*, the lictors frequently play the part of sheriff's officers, or sergeants of the Counter: cf. 3. 3 and 3. 4.

Lupus. Horace speaks in *Sat.* 2. 1. 68 of a Lupus who was covered over by Lucilius with his own lampoons (cf. *Poetaster* 3. 5. 110). This is L. Cornelius Lentulus Lupus, consul B. C. 156, censor 147, noted for wickedness and impiety. One P. Rutilius Lupus was tribune of the plebs B. C. 56, and Lupus is a not uncommon Roman name. Jonson chooses the name because of its meaning, *wolf*. It must be said, however, that to the Romans Lupus was no more opprobrious than was Wulf to the Teutonic races. The full ASINIUS LUPUS was formed by adding a name readily associated with *asinus*, an ass, a blockhead. However, the name Asinius was borne by a prominent Roman gens, of which the most celebrated member was C. Asinius Pollio.

Concerning the Lupus of *Poetaster*, Fleay has made some more or less happy guesses. Cf. *Chr.* 1. 367: 'Lupus was certainly some one named Wolf; the allusions in many places to the English name are too numerous to admit of any other explanation; but whether Wolf the printer, Wolf the apothecary, or some other I know not.' Cf. also his note (*Chr.* 1. 364) on *Cynthia's Revels*: '*Lupus in fabula*, ii. 1., may be Wolf the publisher (see Harvey and iii. 2).' It is to be regretted that Fleay has not interpreted also an allusion in *Every Man Out*, 5. 7: 'Why, how now signor Deliro! has the wolf seen you, ha?' Gifford refers here to the superstition that 'if a wolf saw any one before he was seen, that person was deprived of speech,' and cites Virgil, *Ecl.* 9. 53-4. Of course this sounds reasonable, but how much more interesting it would be if we could only have a suggestion that some ugly apothecary, or publisher,

or sergeant of the Counter, was here the object of Jonson's malicious punning! In *Poetaster* (5. 3. 96-101) there is a play on *Lupus*, and upon *Asinius* also:

Lupus. On, on, a Vulture, and a Wolfe—

Horace. Preying vpon the carcasfe of an Asse—

Lup. An Affe? Good still: That's I, too. I am the affe. You mean me by the affe—

Mecænas. 'Pray thee, leaue braying then.

Perhaps some one's ingenuity can discover here allusion to another contemporary of Jonson whose name lends itself to punning and who is not beneath the notice of the great dramatist. Still one more passage (*Cynthia's Revels* 2. 1) of which Fleay has not availed himself:

Amorphus. . . . Page, cast a vigilant and enquiring eye about, that we be not rudely surprised by the approach of some ruder stranger.

Cos. I warrant you, sir. I'll tell you when the wolf enters, fear nothing.

But to examine into this matter so far as we may. 'Wolf the printer' must be John Wolfe, who, after endeavoring to carry on printing as a member of the Fishmongers' Company, jointed the Stationers' on July 1, 1583 (Arber's *Transcript* 2. 688). He became a friend of Gabriel Harvey. 'He died before 6 April 1601, when his shop passed to William Ferbrand, and his press to Adam Islip' (*DNB.*). According to Arber (*Transcript* 2. 253), on April 6, 1601 'Alice wolff' was already the 'widowe late wife of John wolff Late citizen and Stationer of London Deceased.' Of one Reginald Wolfe, printer to Queen Elizabeth, a few facts may be gleaned from Harrison's *Description of England*, ed. Furnivall, 1 pp. iv-v, and note. Concerning 'Wolf the apothecary' I can discover nothing. I do find, however, Wolf, an officer of the Counter, in *Eastward Ho*, by Jonson, Chapman and Marston, quarto 1605. Note particularly act 5. scene 2, where there is much more play upon the name Wolf than in *Cynthia's Revels* or *Poetaster*. But cf. also 5. 2. 62: 'one Fangs, a sergeant.'

In short, I do not believe that 'Wolf the printer,' 'Wolf the apothecary,' whoever he was and however he may be supposed to have merited immortalization by Jonson, Wolf the bailiff or sergeant, or any other Wolf whatsoever, has been satirized in *Poetaster*.

I am obliged to notice one other possible allusion, also suggested by Fleay. In the *Poems of John Marston* Dr. Grosart has the following note (xv ff.) on 'Lopos-Like,' used in 'The Whipping of the Satyre' (1601), book 4 pp. 9-10: 'With reference, to "Lopos-like" (last line of quotation) Mr. Fleay kindly writes me:—"Not a wolf merely. It was a common satirical name of Dr. Lopez. (Dekker's Whore of Babylon, &c.) Cf. also Asinus [*sic*] Lupus in the *Poetaster*."' Now Roderigo Lopez (English writers spelled the name 'Lopus,' 'Lopas,' also) was a Jewish physician who settled in London, 1559, and rose to the leading rank in his profession. He became successively physician to Walsingham, the Earl of Leicester, and (1586) Queen Elizabeth. Having become entangled with Essex and with Spanish spies, he was finally accused of accepting a bribe from Philip II to poison Elizabeth, and in 1594 he was hanged at Tyburn. Sidney Lee suggests (*DNB*.) that the Lopez case may have suggested some of Shakespeare's work in the *Merchant of Venice*. Lopez is frequently alluded to in literature of the period, as Fleay remarks,—notably in Marlowe's *Faustus* (sc. 11, ed. Bullen), Dekker's *Whore of Babylon* (ed. 1873, 2. 231), and Middleton's *Game at Chess* (4. 2. 117 ff., ed. Bullen). It is barely possible, therefore, that Jonson, when he chose the name Lupus, did have in mind the case of the notorious Dr. Lopez; but it is difficult to see just how the implications of the modern name would add definition to the character of the meddling, over-zealous London magistrate, whom Lupus represents. The simple statement would be that Lupus is a suitable name for an envious and troublesome Roman official, as is Wolf for a turnkey, and Fangs for a sergeant, and there the matter may rest.

Luscus. In *Sat.* 1. 5, Horace ridicules Aufidius Luscus, chief magistrate of the town of Fundi in Latium, through which Maecenas and Horace passed on their way to Brundisium. This Luscus seems to have made an ass of himself upon the arrival of the illustrious travellers, for Horace writes (1. 5. 34-36) 'In high glee we left Fundi, in the praetorship of Aufidius Luscus, laughing over the magisterial insignia of that crazy scribe.' Jonson may have had this particular character in mind when he named the old servant of Ovid senior; but I think it more likely that the meaning of the word *luscus*, which is *one-eyed*, *half-blind*, was felt to describe fairly well the ignorant and officious 'varlet.'

Maecenas. No attempt has been made to identify Maecenas with any contemporary of Jonson's, and the princely Roman is too well known to require characterization here.

Minos. Minos was, of course, the name of the famous son of Zeus and Europa, who ruled in Crete, and after death became one of the judges in Hades. This character is probably not a satire on any contemporary of Jonson's.

Nasutus. The names Nasutus and Polyposus were suggested by Martial (cf. Fleay, *Chr.* 1. 369), *Epigr.* 12. 37. 1-2; 13. 2. 1. The title page of *Cynthia's Revels*, fol. 1616, bears the line (Martial 12. 37. 2): *Nasutum volo, nolo polyposum*. Nasutus in Latin means large-nosed; fig., witty, satirical.

Ovid, Marcus. I have been unable to find any mention, among ancients or moderns, of the name of the elder Ovid. As the ultimate source for what we know of the poet's family is the *Works*, and as these do not contain the paternal praenomen or cognomen, the case seems hopeless.

Ovid, Publius. Jonson's portraiture of the poet Ovid is based principally upon *Trist.* 4. 10. As is represented in *Poetaster* act 1, Ovid was obliged by his father to study law, but poetry proved too alluring, and the paternal per-

mission to complete his education in the liberal arts at Athens was at length obtained. With regard to Ovid's mistress Corinna, however, Jonson resorts to a questionable tradition. It was a belief current in Elizabethan times (see, for example, the *Life of Ovid* prefixed by George Sandys to his translation of the *Metamorphoses*, ed. 1640) that Ovid had been banished because of an intrigue with Julia the daughter of Augustus, and that she was the Corinna of the poems. This is the story which best served Jonson's purposes in *Poetaster*; but a few historical facts need to be recalled in this connection. Ovid was born B. C. 43; he was exiled toward the close of 8 A. D.; the *Ars Amoris*, alleged cause of his banishment, had been published about 1 B. C. He died in exile A. D. 18. The Julia usually connected with Ovid was born to Augustus and Scribonia, B. C. 39. By M. Vipsanius Agrippa she later became the mother of five children. Having married Tiberius Nero as her third husband, B. C. 12, she became so notoriously profligate that Augustus banished her in B. C. 2, and she died in exile sixteen years later. But there was a younger Julia, daughter of the first. She married L. Aemilius Paullus, but, for adultery with D. Silanus, her grandfather the emperor banished her in 9 A. D. She died A. D. 28. It will be observed that the date of Ovid's banishment is six years later than that of the elder Julia, but coincides almost exactly with that of the younger. Modern critics incline to believe that Ovid's banishment was due to his aiding to conceal the younger Julia's evil-doing (cf. Müller, *Handbuch* 8. 2. 1 §191), and that the Corinna of the early verses is to be regarded as only a creation of the poet's fancy (*ibid.* §294). It should be remarked, in conclusion, that Jonson is historically correct in not making Ovid one of the intimates of Horace, who was much older and can never have known him well.

In *Poetaster*, Ovid is introduced as a poet obliged by his father to study law (1. 1); he has written a tragedy

called *Medea*, that is 'comming foorth for the common players' (1. 2. 12-14), but says he does not 'traffique in their theaters' (1. 2. 68). He is a second son, and has only a 'bare exhibition' from his father (1. 2. 78-9); is of gentle blood (1. 2. 148-150), and a companion of wits and courtiers (*passim*). He is in love with Julia, daughter of Augustus (1. 3. 24-5, *et passim*), whom he calls Corinna (1. 3. 34-7); gives up law for love and the Muses (1. 3. 46-58); presides at the celestial banquet (4. 5), and is exiled¹ from court by the emperor for 'soothing' Julia in her follies (4. 6. 53-8). He appears *solus* in 4. 8, and with Julia in 4. 9, but we get no further light on his character or history; at the end of act 4 he disappears from the drama, having been, in a way, its hero up to that point. It will be noticed that every one of these strokes of portraiture is authorized by history or tradition concerning the real Ovid, excepting as relates to the banquet of the gods, which was imitated from Homer and does not affect our consideration.

And now for Fleay's conjecture (*Chr.* 1. 367): 'In the play [*Poetaster*] Ovid, I think is Donne, who divided his attention between law and poetry, and married Anne Moore (Julia) without her father's consent. It is possible that the *Medea* tragedy is the *Medea* MS. Sloane 911; but I have not examined this. It is more likely that some other play is referred to, the name *Medea* being only given for local colour. It was the real name of Ovid's one play.'

I cull the following facts concerning John Donne the poet from *DNB*. Donne was born in 1573, the son of John Donne, a London ironmonger, by Elizabeth, daughter of John Heywood the epigrammatist. The family bore arms. The father died in Jan. 1575-6. Donne entered Hart Hall, Oxford, Oct. 23, 1584, when in his 12th year, and had for

¹ This cannot be regarded as Ovid's banishment to Tomi, which occurred in his fifty-second year, for he appears in *Poetaster* as a mere youth (cf. 1. 2. esp. 216-9).

room mate Henry Wotton. He went travelling before his four years were up; entered Lincoln's Inn May 6, 1592; was a volunteer under Robert, earl of Essex, on the Cadiz expedition, June to August, 1596. In August 1596 Donne was appointed secretary to Sir Thomas Egerton, Lord Keeper, and soon became known at court. Most of his poetry was written at this period. About Christmas, 1600, the young poet secretly married Anne More, the sixteen-year-old daughter of Sir George More, and niece of Elizabeth, second wife of the Lord Keeper Egerton. Upon the discovery of this marriage, Sir George More committed Donne to prison. The young man was soon released, but dismissed from his secretaryship. After four years of obscurity and struggle he again attempted to win preferment at court. James was attracted by him and would have advanced him in the church, had the poet been willing. *The Pseudo-Martyr* was published in quarto, 1610; the Oxford M.A. was received in the same year; Donne was ordained in January 1614-5, and died in 1631.

Let us note first the points of resemblance between Donne and the Ovid of *Poetaster*. Both are poets by nature and preference. Ovid is nobly born, while Donne may fairly be called a gentleman. Ovid is forced by his father to study law, which in the play he hates and abandons, but which in actual life he seems to have practised; Donne takes up the study of law voluntarily, but does not practise. Ovid is presented by Jonson as the accepted lover of the dissolute Julia, daughter of Augustus, and the amour is the alleged cause of his banishment from court; Donne marries in secret the young daughter of an English knight, is imprisoned and deprived of his office therefor. Both men may be called courtiers. On the other hand, the elder Donne died when his son was but three years old, while Ovid's father, who sees his poet-son grown to manhood, appears in the play. Ovid forsakes the ancestral profession of arms, but Donne, whose father was a peaceable iron-

monger, takes some share in Essex's famous capture of Cadiz, 1596. Ovid is a libertine; Donne honorably, if rashly, woos and weds a virtuous maiden, whom he loves devotedly throughout her life. Ovid is not a noble or impressive character in *Poetaster*; he is scarcely individualized even as courtier, reveler, and poet; while Donne is a truly noble friend, whom Jonson loved and admired, a man, therefore, whom we might expect to be unmistakably and adequately represented, if represented at all.

It seems most appropriate to speak here, rather than under the name JULIA, of Fleay's notion that the mature and dissolute princess of the *Poetaster* is really meant for Anne More, courted in her aunt's home, and married at sixteen to a good man whom she purely loved. Donne and Anne More were wedded at Christmas-tide, 1600; it is hardly likely that anything can have occurred during the preceding year which should prompt Jonson to identify them with his ignoble Romans, poet and princess though they be.

Grosart has noted a curious coincidence between certain incidents in the careers of Ovid and of Marston, suggested to him by Marston's *What You Will*, act I, scene I:

Randulfo . . . as we see the sonne of a divine
Seldome proves preacher, or a lawers sonne
Rarely a pleader (for they strive to run
A various fortune for their auncestors.

'It is a somewhat singular coincidence further,' writes Grosart (Marston's *Poems* xi) 'that in the *Poetaster*, already quoted from, the opening of the Comedy introduces Ovid jun. provoking Ovid sen. his father, by giving himself up to rhyming instead of the study of the Law. Of course Ovid jun. was not Marston any more than Ovid sen. was his father. Yet it is just possible that preliminary to bringing "Crispinus" (i. e. John Marston) on the stage, Ben Jonson hit at him in this through Ovid jun. Indeed a good deal in the character of Ovid jun. is equally applicable to Marston with what is said of him as Crispinus; and

in some respects more pointedly so.' Grosart's citation is interesting, but I do not see that anything else is developed concerning Ovid jun. which is notably applicable to Crispinus-Marston, while we have already seen the historic faithfulness of the Ovid portrait. The suggestion that in presenting Ovid jun. as grieving the paternal heart by a disinclination to the pursuit of law, Jonson was striking a sort of preparatory blow at Marston, is wholly unconvincing. Jonson preferred direct rather than oblique attacks, and he accomplished in this instance an arraignment of Marston as Crispinus that seems to have driven the lesser poet into retirement for a considerable period. Jonson may or may not have known that the elder Marston was disappointed in that his second son preferred poetry to law; but it is quite unlikely that he ever heard of the expressions of regret in the father's will.¹ The audience, moreover, cannot be supposed to have possessed all this information, even if Jonson did. Grosart himself has overlooked another point of similarity between the real Ovid and Marston: both were second sons. It is unlikely that the Elizabethan audience, particularly when observing the character Ovid jun. in a play which definitely presented Crispinus as the dramatist Marston, would have known or cared whether such minute correspondence might be discovered between the Roman poet and the English satirist. Only as a coincidence, therefore, does Grosart's parallel deserve attention.

An unsigned article on 'Ben Jonson's Quarrel with Shakespeare,' in the *No. Brit. Rev.*, 1870, vol. 52, makes a fantastic effort (pp. 410-1) to identify Ovid of *Poetaster* with Shakespeare. As the conjecture is not supported by a single valid fact, and has never been maintained by any but this anonymous author, it requires no discussion here. This same article (p. 424) furnishes us with one more assumption, which I here record as quite the most astounding thing

¹ Dated 24 Oct. 1599, proved 29 Nov. 1599; cf. Grosart, Marston's *Poems* x-xi.

of its kind that I have run across. 'Jonson in *The Poetaster*, following the fashion of his time, had summed up the political cause of Essex in the person of Julia, the Emperor's "base and revolted daughter."'

Plautia. The Gens Plautia (Plotia) was a plebian gens at Rome; several members of the family attained the consulship. Jonson's choice of the name Plautia for the mistress of Tibullus is interesting. In the first book of the elegies Tibullus addresses his mistress by the name of Delia (cf. *Poetaster* 1. 3. 33); in the second book we find Delia superseded by Nemesis (cf. *Poetaster* 4. 3. 95); and in the third Neaera reigns. Now Apuleius is authority for the real name of this Delia of Bk. 1. I quote from the *Apologia* (ed. G. Krueger, 1864, p. 15): *Accusent . . . et Tibullum, quod ei sit Plania in animo Delia in uersu*. For Plania, Krueger notes that the reading of Casaubon is Flauia; the *codex Florentinus* has in the margin, *Deliam pro Plania*. But in his *Elegiac Extracts from Tibullus and Ovid* (Glasgow, 1840, p. 7), Wm. Ramsay notes that Elmenhorst in his edition of Apuleius' *Apologia* (p. 279) gives the alternative readings Plautia and Flavia, for Plania. Now Elmenhorst published the *Opera* of Apuleius at Frankfort in 1621, the year of his death. This cannot, therefore, have been Jonson's source for the name Plautia, and we must suppose it to have occurred in some still earlier edition to which our poet had access.

Players. Certain players are referred to by nicknames, but do not appear on the stage. The bitterness of the allusions leaves no room for surprise that Jonson was censured for them, as appears from his reply in the Apologetical Dialogue (128-139):

Now, for the Players, it is true, I tax'd 'hem,
And yet, but fome; . . .
Onely amongst them, I am forry for
Some better natures, by the rest fo drawne,
To run in that vile line.

'It has been *thought*,' comments Whalley, 'that Shakespeare was here alluded to, under the expression of *better natures*. But I see no reason to confine the phrase to so particular a restriction. It makes good sense to take it in the most obvious meaning: nor does it appear there was any difference now subsisting between Shakespeare and our author.' Gifford goes further. 'Thus far Whalley is right. He might have added, to the confusion of the *thinkers*, that if their ingenious supposition were true, it would go near to prove—not that Jonson was hostile to Shakspeare, but that Shakspeare was captiously disinclined to Jonson. But, in fact, there is no allusion whatever to Shakspeare, or to the company with which he was connected. The commentators are absolutely mad: they will allow Jonson neither to compliment nor criticize any one but our great poet; and this merely for the pleasure of taxing him with hypocrisy in the one case and envy in the other. I have already observed that the actors ridiculed belonged to the Fortune playhouse; and the critics must have discovered, if their judgment had been as active as their enmity, a very frequent recurrence throughout the *Poetaster*, and the *Apology*, to the poverty and low estimation of this unfortunate company.

"If it gave them *meat*,
Or got them *clothes*, 'tis well; that was their end."

Could this be said of Allen and Shakspeare, of Burbage, Lowin, and Taylor? Without question the Fortune possessed more actors than the "lean Poluphagus" and the "politic Aesop," and to some of those the poet might allude: "the better natures" were not confined, I trust, in Jonson's days any more than in our own, to a single person, or even a single theatre.' That Gifford was here talking not without provocation, appears from the words of Thomas Davies (*Dram. Misc.* 2. 81): 'Some of the players he [Jonson] characterizes under feigned names: such as "the lean Poluphagus," by whom I conjecture he

means Burbage, who, I have no doubt, acted the lean Macilente.' Davies further supposes that 'Frisker' may be Kemp, and 'Mango, the fat fool,' may be Lowin, the original Falstaff.

Fleay (*Chr.* 1. 368-9) believes that the players in question are not members of the Admiral's company, then playing at the Fortune, but of Pembroke's—"just settled, after years of strolling in the country, 1600 Nov., at the Rose under Henslow, who was also managing the Fortune.' . . . 'The players he [Tucca] invites to supper, 1, lean Polyphagus; 2, fiddler Aenobarbus; 3, politician Aesop (compare the politician players in *Histrionomastix*); 4, "my zany," Frisker; "my mango," the fat fool, belong to Pembroke's company. Frisker is probably Kemp; the others Duke, Pallant, Beeston, &c. They are poor and starved this winter, and mean to hire Demetrius (Dekker, who wrote for the Rose and the Fortune) to bring Horace in in a play. But they did not. It was the King's men and Paul's boys who did that.' As to the last few sentences it is worth remarking that the company in question is not represented by Jonson as those who 'mean to hire Demetrius,' but as those who *have* hired him (*Poetaster* 3. 4. 339-342). It cannot be regarded as probable that Jonson did not really know what company had secured the services of Dekker, and *Satiromastix* was acted, as Fleay says, by the Chamberlain's company and the children of Paul's. Of course the opinion of Fleay that the players belonged to Pembroke's company, which seems to have been at this time acting at the Rose (Fleay, *Stage* 138), and that of Small that they belonged to the Chamberlain's company, acting at the Globe, require some plausible explanation of the words of Tucca to *Histrion* (3. 4. 135-6), 'You haue *fortune* . . . on your side'; while such an explanation is not needed if we accept Gifford's more obvious interpretation, that *Histrion* and the rest are by this very passage proved members of the company acting at the Fortune, i. e. the Admiral's. Fleay

argues that a member of Pembroke's company may properly be said to have Fortune on his side, though he acts at the Rose, because both the Rose and the Fortune are now managed by Henslowe and Alleyn. Small thinks it quite as natural to say to a member of the Chamberlain's company that he has Fortune on his side because the men of the Fortune would certainly be in sympathy with any company which purposed to produce a satire upon Jonson. I can but refer again to the arguments brought forward in the discussion of the identity of *Histrion*, and state my belief that *Histrion* and the other players belong to the Chamberlain's men. Of course the acceptance of such a conclusion involves the rejection of the identifications of the various actors suggested by Fleay. It seems to me that even if Fleay were right in holding that the Rose company was in Jonson's mind, we are quite incompetent to identify individuals from the characterizing phrases and nicknames supplied by *Poetaster*. So that when Fleay (*Chr.* 2. 322) speaks of 'Duke, "the fat fool"' of *Poetaster*, he is treating as a fact what can be only a more or less remote possibility.

The suggestion that by 'Frisker, my zany' Jonson meant Kemp the morris dancer, is too plausible to be neglected without examination. I therefore submit what facts are obtainable, the more general being drawn from Sidney Lee's sketch in *DNB*. A letter from Sir Philip Sidney to Walsingham, March 24, 1586, speaks of a previous letter sent by 'Will my lord of Lester's jesting player,' which has been regarded as referring to William Kemp and proving him then a member of Leicester's company. This company passed in 1588 to the patronage of Lord Strange, and in 1594 to that of Lord Chamberlain Hunsdon. Although associated with men like Shakespeare, Alleyn, and Burbage, Kemp won his popularity not by legitimate acting, but by dancing jigs and singing comic songs at the close of plays. He acted in *Every Man in his Humour*.

His famous morris-dance from London to Norwich (mentioned by Jonson, folio 1616, p. 814) took place during Lent, 1599. An account of this he published in 1600: *Kemps Nine Daies Wonder Performed in a Daunce from London to Norwich*. About this time he seems to have travelled and danced abroad; but Henslowe's *Diary* (p. 215) notes a payment to him on March 10, 1602, when he had become a member of the Earl of Worcester's men, then acting at the Rose under Henslowe's management.

It is quite possible that when *Poetaster* was being written Kemp was not in England. Fleay himself notes (*Stage* 138) that the comedian went abroad in 1601. Compare, however, the following information given by Halliwell (*Ludus Coventriae*, 1841, pp. 409-410), as from MS. Sloan, 392, fol. 401: '1601, Sept. 2. *Kemp mimus quidam, qui peregrinationem quondam in Germaniam et Italiam instituerat, post multos errores et infortunia sua reversus: multa refert de Anthonio Sherly equito aurato, quem Romae (legatum Persicum agentem) convenerat.*' Kemp must therefore have returned from 'dancing the morrice over the Alps' about the time *Poetaster* was produced. The *Diary* shows us only that Kemp was with Henslowe by Aug. 22, 1602. It is clear that Tucca would not have invited any player to his supper who was known to be out of England. Halliwell's quotation shows that Kemp had returned by Sep. 2, 1601. Was he at home when Jonson was writing? *Satiromastix* was produced about September, and *Poetaster* must have been on the boards some little time before. We are therefore dealing with mere possibilities again. Kemp may have reached England by June, 1601, when Jonson was at work on *Poetaster*: Jonson may have thought of *Histrion* and the other players mentioned in 3. 4 as members of Pembroke's company, and included the newly arrived and ever popular Kemp under the name 'Frisker, my zany.' But it seems highly probable that Kemp was not yet home when Jonson was writing; and we have already seen reasons

for believing that Histrio, and therefore all his fellows, was a member not of Pembroke's, but of the Chamberlain's, company. The identification of Frisker, who might be any jig-dancer, with Kemp, is therefore unconvincing.

Conjectures as to the identity of Poluphagus, Aenobarbus, Aesop, and Mango are futile.

Polyposus. Under Nasutus we recorded Fleay's observation that the names Nasutus and Polyposus were derived from Martial, 12. 37. 2. Polyposus means literally, 'One who has a polypus in the nose.' Identification with any contemporary of Jonson's is impossible: cf. the general discussion under PLAYERS.

Propertius. Sextus Aurelius Propertius was born in Umbria, about 50 B. C. He went early to Rome, but completed his studies at Athens. His poetic talent is said to have been awakened by the charming Hostia, who, under the name Cynthia, became the subject of his verse. Hostia herself was skilled in poetry as well as in music and dancing. It appears that Propertius was at length thrown over for a richer lover, and later Hostia died, but the poet seems never to have ceased to love her. Propertius has been censured for harshness and obscurity of style, but real poetic inspiration has seldom been denied him, some critics placing him above Ovid and Tibullus in passion and imagination. Ovid mentions Propertius in *Ars Am.* 3. 333 and 536. His name does not occur in Horace, but some commentators have thought he was meant by 'Callimachus,' *Epist.* 2. 2. 100. As Propertius died about 16 B. C., Jonson takes liberties in making him present in Rome at the time of the events of *Poetaster*.

Pyrgus. We have Gr. πύργος, a tower, in various senses, among which are 1) a movable tower for storming towns, 2) soldiers in close order, a column; while in Latin, the word means a wooden dice box shaped like a tower. Dr. Nicholson has the following note on the Pyrgi (*Ben Jonson* 1. 263): 'Etymologically, engines used in sieges; hence applied to pages used by Tulca to carry out his designs.'

Albius Tibullus, a friend of Horace and Virgil, was born about 59 B. C. and seems to have died soon after the Mantuan, about 19 B. C. His Delia, whose real name was Plania, was of libertine blood. When Tibullus accompanied Messala into Aquitania, about 25 B. C., Delia seems to have been unfaithful to her poet lover. Cf. the sketch of PLAUTIA. Speaking of the elegiac poets, Ovid tells us (*Trist.* 4. 10) that the friendship of Tibullus was denied him because Tibullus was older. A tradition was formerly current that Ovid and Tibullus had been born on the same day, the idea having grown out of a distich, since proved spurious, in Tibullus, *Eleg.* 3. 5.

In connection with the Tibullus of *Poetaster* we have evidences of Mr. Fleay's versatility of conjecture. Hedon of *Cynthia's Revels*, Brisk of *Every Man Out*, and Hermogenes of *Poetaster* are identified (*Chr.* 1. 96-7) with Samuel Daniel. On page 368 of the same volume, however, Hermogenes is supposed to be John Daniel; while on page 367 we read, 'Tibullus and his Delia (Plautia) are, I suppose, Daniel and Elizabeth Carey.' In the last statement Daniel is Samuel Daniel, I take it. Now there is absolutely no proof that Tibullus and Plautia represent the poet Daniel and Elizabeth Carey. That Jonson had no love for Daniel is evident from the *Conversations* (p. 2): 'Samuel Daniel was a good man, had no children; but no poet.' 'Daniel was at jealousies with him' (p. 10). 'Said he had written a Discourse of Poesie both against Campion and Daniel, especially this last' (pp. 1-2; cf. also p. 16). So much for Jonson's opinion of Daniel, with which contrast the respect he shows for Tibullus throughout the *Poetaster*. Tibullus is there the friend of Ovid, Virgil, and Horace himself, and it is Tibullus who, in act 5 sc. 3, is chiefly instrumental in confounding the poet-apes. Fleay himself would be the first to assert that if Jonson were drawing the portrait of Samuel Daniel, he would make it far less flattering¹ than is that

¹For a discussion of the supposed satires of Daniel in Jonson's plays, see Fleay, *Chr.* 1. 86, 96, 271-2, 360 ff.; and Small, *Stage-Quarrel* 181-197. Small's work here, as elsewhere, is admirable.

of Tibullus in *Poetaster*. I suppose it is the occurrence of the name Delia in *Poetaster* 1. 3. 33 that lead Fleay to guess that Daniel and Elizabeth Carey were represented in the play. But Plautia, by which name 'Delia' is known throughout the *Poetaster*, is too perfectly accounted for artistically and historically to warrant our giving her a new and merely fanciful *raison d'être*. And in any case, Fleay does not tell us which Elizabeth Carey he has in mind,—the elder, daughter of Sir John Spencer of Althorpe, kinswoman of Spenser the poet, wife of Sir George Carey, patroness of Spenser,¹ Nash,² and Dowland; or Elizabeth, daughter of the preceding, patroness of Nash,³ wife of Sir Thomas Berkeley. The dates of the mother's birth and death are not known; the daughter died in 1635. The former must have been nearer Daniel's age, and therefore it may be she to whom Fleay refers. Daniel's fifty sonnets, *Delia*, were entered S. R. Feb. 4, 1591-2. It is not even ascertained that Delia represented either Elizabeth Carey, for the identity of Daniel's Delia is not established (cf. Daniel's *Complete Works*, ed. Grosart, Intr. xvii.). Now Plautia, as we have said, is a faithful enough representative of the historical mistress of Tibullus: let us recall what that involves. As Delia, she is spoken of by Tibullus as a married woman, *El.* 2. 21, but again as assisted in her intrigues by a *lena*, *El.* 1. 5. 47. It is at all events clear that the Delia of Tibullus, and therefore the Plautia of *Poetaster*, was of a class and a character such that no English patroness of poets could have felt honored by being represented under her name—and surely Jonson was not given to insulting women. I conclude that Tibullus and Plautia represent no contemporaries of Jonson.

Trebatius plays no actual part in *Poetaster*, and, as Gifford suggests, may never have appeared on the stage. He has therefore escaped identification and can be allowed to rest in peace.

¹ *Muioptomos*, Ded.

² *Christ's Tears*, Ded.

³ *Terrors of the Night*, Ded.

Tucca. One Plotius Tucca was a friend of Horace and Virgil (cf. Horace, *Sat.* 1. 5. 40; 1. 10. 81). It might thus seem to an auditor acquainted with the Augustans that Jonson had not been quite happy in his choice of the name for his skeldering Captain. But it will appear below that the dramatist may not have gone back to Horace for the name Tucca. As for Pantilius, that served the purpose perfectly well; for Horace (*Sat.* 1. 10. 78) speaks of *cimex* [lit., 'the bug'] *Pantilius*; and some one has guessed that the name may have been derived originally from $\pi\acute{\alpha}\nu + \tau\acute{\alpha}\lambda\lambda\epsilon\iota\upsilon$, to pluck or pull out, as hair or feathers (cf. Aristophanes, the *Acharnians* 31). It has been suggested by Small (*Stage-Quarrel* 26) that Jonson may have drawn the name Tucca from Guilpin's *Skialetheia*, 1598, wherein occur (see Satyre Preludium) the following lines:

A third that falls more roundly to his worke,
Meaning to moue her were she Iewe or Turke,
Writes perfect *Cat and fide*, wantonly,
Tickling her thoughts with masking bawdry:
Which read to Captaine *Tucca*, he doth sweare,
And scratch, and sweare, and scratch to heare
His owne discourse discours'd: and *by the Lord*
It's passing good: oh good! at euery word
When his Cock-sparrow thoughts to itch begin,
He with a shrug swearest a *most sweet sinne*.

As this passage furnishes us 'Captain Tucca' and gives him a character as licentious as that of the Captain in *Poetaster*, we may well conclude that Jonson had recourse to the classics for Pantilius, but not for Tucca.

Herford remarks (*Ben Jonson*, Mermaid Ser., 1. xxxi): 'Tucca, who, rather than Demetrius, represents the Anaides of the *Revels*, is the most picturesque ruffian of the Elizabethan stage, a Bobadill in condition, but, instead of his foppish melancholy, overflowing with the boisterous spirits and the rich vocabulary of his contemporary, Sir Toby Belch.' While Tucca's relationship to Anaides is scarcely such as Herford thinks, it is certain that the Captain is

quite Jonsonian; and I fear we must confess that he is the only really vitalized and individual character in *Poetaster*. Fleay has noticed his resemblance to Shift of *Every Man Out* (see the Char. of the Persons).

Fleay asserts (*Chr.* 1. 368) that Tucça purveys boys, the two Pyrgi, for the Pembroke's company; while on the next page he remarks: ' . . . Tucça's having served in the wars against Mark Antony, his being only known for a "motion" [can he be Captain Pod, and did he exhibit at Paris Garden?]' Of 'Captain Pod' we know only what Jonson tells us; cf. *Epigram* 97; *Every Man Out* 4. 4, Macilente *log.*; and *Barth. Fair* 5. 1: 'O the motions that I Lanthorn Leatherhead have given light to, in my time, since my master Pod died.' On this we have Jonson's note, fol. 1640: 'Pod was a master of motions before him.' Fleay concludes (*Chr.* 1. 369) with the pious hope that 'Tucça's subornation of the poetasters and his bifronted punishment may perhaps some time lead to his identification.'

One word as to Penniman's conjecture (*War of the Theatres* 115): 'Tucça and the two Pyrgi belonged to another company for which Crispinus was a writer. This company may have been the Children of Paul's, for whom Marston had been writing.' Now if Tucça were a player or member of any company, he would not be tolerated by Lupus and the elder Ovid, nor say what he does to them concerning players, nor could he bulldoze Histrio as in act 3. Moreover, Crispinus and Tucça are not old acquaintances and fellow-workers, but meet for the first time in 3. 4.

An identification of Tucça has been made by one who may well be considered a better authority than any of the commentators or critics. In *Satiromastix* (To the World), Dekker says: 'A second Cat-a-mountaine mewes, and calls me Barren, because my braines could bring foorth no other *Stigmaticke* than *Tucça* whome *Horace* had put to making, and begot to my hand: but I wonder what language *Tucça* would haue spoke, if honest Capten *Hannam* had bin borne

without a tongue? Ist not as lawfull then for mee to imitate *Horace*, as *Horace Hannam*?' Who this honest Captain Hannam was, we shall probably never know; and the charge of staging him may or may not be deserved by Jonson. We should remember, however, that with or without the outline in Guilpin's *Skialetheia*, the creator of Bobadil, Shift, and Brainworm would not have to go far afield for a Captain Tucca.

Virgil. Critics generally have insisted upon identifying the Virgil of *Poetaster* with Shakespeare or with Chapman. We begin with the view of Gifford, who, after asserting that the real Virgil is well characterized in 5. 1. 100-115 of *Poetaster*, but that in lines 116-138, the speeches of Tibullus and Horace, he is not, continues: 'Jonson could not think that Virgil was the poet of common life, as Tibullus affirms; or, as Horace, that he was unostentatious of literature, and averse from *echoing* the terms of others: whereas all this is as undoubtedly true of Shakspeare, as if it were pointedly written to describe him. Indeed, the speech of Tibullus is so characteristic of our great poet, that I am persuaded nothing but the ignorance of his numerous editors of the existence of such a passage, has prevented its being taken for the motto of his works.' Sidney Lee (*Shakespeare* 174) takes a similar view. Brandes (*Shakespeare* 1. 394-5) quotes lines 118-138, and agrees with Gifford's conclusion. Symonds (*Ben Jonson* 40) says: 'It is probable that by Virgil Jonson intended some dramatic poet of his day; and, on the whole, his description suits none better than Shakespeare.' Fleay (*Chr.* 1. 367) takes a different view: '. . . Virgil, [is] Chapman (already at work on his *Homer*).' Ward (*Eng. Dram. Lit.* 2. 360) believes Chapman to be meant by Virgil, and adds in a foot-note: 'It is odd, by-the-by, that Gifford should deny the appropriateness to the author of the *Georgics* of the praise involved in the lines,

"That which he hath writ
Is with such judgment laboured and *distilled*
Through all the common uses of our lives," &c.'

In his introduction to the Mermaid Edition of *Ben Jonson* (i. xxxiii-xxxiv), Herford asserts that Virgil cannot possibly be intended for Shakespeare, but is in all probability Chapman.

We have thus to consider three distinct assertions: 1) that Virgil in *Poetaster* is not the historical Virgil; 2) that he is Shakespeare; or, 3) that he is Chapman. Now the first and the fair assumption of any unprejudiced hearer or reader of *Poetaster* must be that, in presenting the character Virgil, Jonson had in mind the Augustan poet; while a second assumption, scarcely less natural, would be that if Jonson meant not the historical Virgil, but some Elizabethan poet, the condition of mere dramatic effectiveness would be to give the audience clear evidence that this eulogy was intended for such or such a contemporary of the author. The burden of proof therefore rests with those who take up the cudgels in favor of Shakespeare or of Chapman. In our inquiry we shall ask and try to answer three questions, suggested by the assertions recorded above: 1) is the characterization of Virgil in *Poetaster* 5. 1. 100-138 one that, in the Elizabethan period and by a man so imbued with the spirit of the classics as was Jonson, might naturally be applied to the real Virgil? 2) is this characterization, in whole or in part, such as Jonson is likely to have written of Shakespeare? 3) is this characterization, in whole or in part, such as Jonson is likely to have written of Chapman? In our investigation of these questions we must try to take the views both of Jonson's time and of Jonson himself—something not easy to do, since these views inevitably differ from our own, particularly in respect to literary estimates of classical and of Elizabethan poets.

To begin with, all of the critics seem explicitly or implicitly to accept as aimed at the real Virgil lines 100-115, in which Horace and Gallus dwell upon the culture, self-scrutiny and literary fastidiousness of the greatest of the Augustans. Gifford takes issue, however, upon the speech of Tibullus (118-123):

That, which he hath writ,
Is with such iudgement, labour'd, and distill'd
Through all the needfull vſes of our liues,
That could a man remember but his lines,
He ſhould not touch at any ſerious point,
But he might breathe his ſpirit out of him.

Despite the cavalier treatment of the pronouns, it is clear enough that what is here said of the *Poetaster* Virgil is this: something out of his works might easily be discovered apt for use in all the glad or sad experiences of life, though the word 'serious' in the fifth verse indicates that for the graver exigences in particular this poet has wisdom for us. Now the question is not primarily, do these lines, according to our prepossessions and experience, apply more strictly to Shakespeare or to Chapman than to Virgil? but, do they, according to the prepossessions, experience, and habit of thought of Ben Jonson, apply at all to Virgil? Ward sees nothing here that may not aptly be said of the author of the *Georgics*, though I suppose most modern scholars would shrink from such a characterization of Virgil's work. One might say off-hand, for instance, that Horace is more generally quotable than Virgil. Yet is it not in the little social exigences that Horace offers the *bon mot* or the sly bit of worldly wisdom, while in the more serious moments, if we were still classical students, like our fathers, would not 'grave Maro' prove first among the Latins for pithy and beautiful precept? Moreover, we should recollect the reverence, the adoration, for Virgil which was the literary legacy of the Renaissance to modern times. In the Middle Ages, of course, Virgil was not only first of poets, but philosopher and magician as well; and the guide of Dante was still mighty in the day of Sir Philip Sidney and of Ben Jonson. By men taught from childhood to regard him as the fountain-head of poetic wisdom, as well as of poetic beauty, almost no praise of Virgil could be deemed extravagant.

Lines 129-135 also have been regarded as inapplicable to Virgil:

His learning labours not the schoole-like gloffe,
That most confits in *ecchoing* wordes, and termes,
And soonest wins a man an empty name;
Nor any long, or far-fetcht circumstance,
Wrapt in the curious generalities of artes:
But a direct and *analyticke* summe
Of all the worth and first effects of artes.

This purports to be Horace's opinion of Virgil's learning: can this be accepted as a justifiable judgment, in Jonson's view and in our own? Some will immediately answer: Virgil did seek the 'schoole-like gloffe' for his learning, the gloss that consists in echoing high-sounding words and phrases. If we reply that the grace and polish of Virgil's phrase is seldom an end in itself, that the preciousness of the ointment demands the beauty of the vase—these critics may retort, 'But Virgil was an imitator of the Alexandrians.' It is worth while to remind ourselves just what Virgil's 'Alexandrianism' amounted to, and I turn therefore to Professor W. Y. Sellar, (*Virgil* 42): 'Virgil, while familiar with the whole range of Greek poetry and pressing it all into his service, has used the Alexandrians more freely than any other Greek writers, with the exception of Homer. . . . This poetry of Alexandria, or rather this poetry of the Greek race in its latter days, was, to a much greater extent, the artificial product of culture and knowledge than the manifestation of original feeling or intellectual power. The very language in which it was written was artificial, far removed, not only in phraseology, but in dialectal forms, from the language of common life.' And again (p. 45): 'These writers [Aratus, Callimachus, and Nicander] supplied materials which Virgil used in the *Georgics*, and in the special examination of that poem it will be seen that he adopted other characteristics of the Alexandrian learning.'

Now there is nothing very damaging in this. The meteorology of Aratus was necessary to the *Georgics*, per-

haps; while, as regards the latter part of the *Aeneid*, the archaeological and antiquarian lore displayed in working among the local legends and cults of Italy was not learning of the Alexandrian sort. Catullus and Propertius may be accused of lugging in far-fetched learning, obscure allusions and curious conceits after the Alexandrian manner; but not so Virgil. Virgil was rightly regarded in his own time as a serious and accomplished scholar. Acknowledged for nearly a score of centuries as perhaps the most stylistically perfect of poets, he has never been thought of as a stylist merely: his sentences, however chiseled, or moulded, or sublimed, are pregnant with meaning. In short, Virgil does not 'echo words and terms,' his verses are not 'full of sound and fury, signifying nothing,' nor does he seek the 'far-fetched circumstance,' the strange and burdensome learning, of the Alexandrian school.

So much for lines 129-135, as dealing with Virgil's learning; lines 136-8 speak of his poesy:

And for his *poesie*, 'tis so ramm'd with life,
That it shall gather strength of life, with being,
And liue hereafter, more admir'd, then now.

Line 136 harks back to lines 118 ff., already discussed. And the prophecy of ever-increasing glory is probably less an apology for the Roman poet, than a censure of the English audiences, now flocking to the romantic dramas, and not sufficiently enthusiastic over the classicism that Ben Jonson was ever manfully trying to re-establish on the Elizabethan stage.

Our conclusion with regard to this first question must therefore be that Jonson's characterization of Virgil in *Poetaster* is such as might have been seriously intended and unreservedly accepted in England at the beginning of the 17th century. And this conclusion furnishes, of course, strong presumptive evidence against the theory that either Shakespeare or Chapman is alluded to in the passages under consideration. Several alleged identifications of other char-

acters in *Poetaster*, though more plausible than these, have been tried and found wanting; so the argument concerning the applicability to the real Virgil of the disputed sentences should make us cautious. But there are valid arguments of quite another kind against the probability that at the time of the composition of *Poetaster* Jonson would be inclined to exalt either Shakespeare or Chapman with the name of Virgil.

In dealing with our second question, let us examine first into the relations obtaining between Jonson and Shakespeare during the *Poetaster* period. In the winter of 1598 *Every Man is his Humour* had been produced by the Chamberlain's company, of which Shakespeare was a member, and about a year later the same company had acted *Every Man out of his Humour*. There is a tradition that it was to the good offices of Shakespeare that the younger dramatist owed the acceptance of the former play; while the folio of 1616 shows that Shakespeare actually took part in the acting. It would at least be reasonable to suppose that thus early Jonson may have won the regard and friendship of his greatest contemporary, and certainly we should not expect the latter to be the one to recede from such a friendship. If we accept the tradition above mentioned, we may even suppose that Jonson felt gratitude as well as admiration toward Shakespeare, which might be expressed in the praises of a Virgil-Shakespeare by a Horace-Jonson in 1601. On the other hand, it is in *Every Man in his Humour* itself that we encounter those allusions (see the Prologue) which seem to censure particularly the art that had produced *Henry V.* and *Henry VI.* It is quite possible, of course, that in any censure of Shakespeare's art Jonson might still retain an admiration and affection toward the great and lovable man back of the artist; but in most of Jonson's utterances concerning the master of romantic drama we find rather the ardor of a hostile critic than the understanding and indulgence of a friend. In any case, would it not appear to the

learned Jonson quite incongruous to represent the unshackled Shakespeare as Virgil, pattern of all classicism? Supposing even the slipping in of a few sentences designed to exalt Shakespeare: how could an audience distinguish what was Shakespeare's and what Virgil's, when the careful students of to-day argue at cross-purposes on this question? And conceive of the disgust of Jonson if it should appear that any benighted auditor or reader should understand those verses upon the *art* of Virgil as addressed to Shakespeare! At once there occurs to us that much-quoted, and doubtless much-misunderstood sentence in the *Conversations* (p. 3): 'That Shakspeer wanted arte.' Then recall that other saying, not to be found fault with, in the *Discoveries*: 'I remember, the players have often mentioned it as an honour to Shakespeare, that in his writing (Whatsoever he penned) he never blotted a line. My answer hath been, Would he had blotted a thousand.' We are not criticising these judgments now—simply using them to indicate Jonson's attitude toward the art that seemed to him no art. And beside them we must place another sentence from the *Discoveries*: 'It is said of the incomparable Virgil that he brought forth his verses like a bear, and after formed them with licking.' Even these somewhat *a priori* arguments seem to me to prove that Shakespeare cannot lay claim to Virgil's praise; but there are concrete facts that may appear more decisive.

There is actually reason to believe that in the year 1601, when *Poetaster* was composed and first acted, Jonson and Shakespeare were not friendly toward each other. I must quote once again the well-known passage from *2 Return from Parnassus* 4. 3, which seems to have been performed in midwinter 1601-2 (Hazlitt's *Dodsley* 9. 194): 'Kemp [to Burbage]. Few of the university pen play well; they smell too much of that writer Ovid and that writer Metamorphosis, and talk too much of Proserpina and Jupiter. Why, here's our fellow Shakespeare puts them all down—ay, and Ben Jonson too. O, that Ben Jonson is a pestilent fel-

low; he brought up Horace, giving the poets a pill; but our fellow Shakespeare hath given him a purge that made him bewray his credit.' Fleay has suggested that in *Troilus and Cressida* we may have this 'purge' that Kemp says Shakespeare administered to Jonson; and Small (*Stage-Quarrel* 139-171, esp. 153) shows that this play must have been written about the last of 1601 or the first of 1602. I subjoin the description of Ajax, *Troilus and Cressida* 1. 2. 19-31, which is generally considered a satire upon Ben Jonson:

Alexander. This man, lady, hath robbed many beasts of their particular additions; he is as valiant as the lion, churlish as the bear, slow as the elephant: a man into whom nature hath so crowded humours that his valour is crushed into folly, his folly sauced with discretion: there is no man hath a virtue that he hath not a glimpse of, nor any man an attaint but he carries some stain of it: he is melancholy without cause, and merry against the hair: he hath the joints of everything, but every thing so out of joint that he is a gouty Briareus, many hands and no use, or purblind Argus, all eyes and no sight.

It appears from this passage (and also from the allusion in *Troilus and Cressida*, Prologue 22-6) that even Shakespeare was temporarily involved in the so-called stage-quarrel that raged about Jonson in *Poetaster* times; from which fact it must follow that in the anything but halcyon hours during which Jonson was at work on *Poetaster* he was not sufficiently serene and generous to burn incense before Shakespeare's shrine. Finally, as regards Jonson's lines on the Droeshout portrait, and his unstinted praise of Shakespeare in the *Underwoods* (GC. 8. 317-321), none of this, it seems to me, can affect our present argument. The noble eulogy was written after Shakespeare's death, when the stage-quarrel lay a quarter-century behind, so that juster judgments and fairer words were inevitable from an intelligent and honest man.

We turn now to our third general question: whether Jonson was likely, in 1601, to have written a characterization of

George Chapman that would coincide with any or all of the eulogy of Virgil in *Poetaster*. I confess at the outset that much of what is said of Virgil might, with a little Procrustean surgery, be said of Chapman. He was a poet who labored over his verses, tried, rejected, reconstructed, and polished. He abounds in gnomic utterances. He was one of the most learned men of his time, and, like Jonson, he loved, imitated, and translated the classics. His creations and his translations are often 'rammed with life,' and even in his own day immortal fame might have been prophesied for him. On the other hand, although Chapman exhibited abundant energy, ardent feeling, noble conceptions, yet a Virgilian clarity and grace he cannot be said to have approached. Conceit, paradox, circumlocution, and far-fetched allusion press like jungle-growth upon the solid and sculptured thought; indeed, he regarded plain speech as barbaric.¹ Learning, pedantry, too frequently made his verse. Is it possible that the praise bestowed in *Poetaster* upon the deft and radiant Virgil can have been intended for Chapman, shackled by the knowledge and the theories of the schools? Cf. particularly the speech of Horace (*Poetaster* 129-135):

His learning labours not the schoole-like gloffe,
That most confists in *ecchoing* wordes, and termes,
And fooneft wins a man an empty name;
Nor any long, or far-fetcht circumstance,
Wrapt in the curious generalities of artes:
But a direct and *analyticke* summe
Of all the worth and first effects of artes.

It is improbable that any student of Chapman will regard this as a characterization of that poet's genius and manner.

¹ Cf. *Ovid's Banquet of Sense*, 1595, Ded.: 'But that Poesy should be as pervial as oratory, and plainness her special ornament, were the plain way to barbarism, and to make the ass run proud of his ears, to take away strength from lions, and give camels horns.'—This passage is a sufficient commentary upon Chapman's thought and style.

Now in the *Conversations* with Drummond we have Jonson's authentic opinions of Chapman, and these will prove of importance in our investigation, provided we do not forget that they were uttered some eighteen years after the stormy period of *Poetaster*. 'That next himself, only Fletcher and Chapman could make a Mask' (p. 4). 'That Chapman and Fletcher were loved of him' (p. 4). 'That the translations of Homer and Virgill in long Alexandrines were but prose' (p. 3). There is little reason to doubt that, as Laing remarks in a note, Jonson is here alluding to Chapman's *Iliad* and to Phaer and Twyne's *Virgil*. Chapman began his translation of Homer in 1598, using at first ten-syllable lines, which he afterward exchanged for fourteen-syllable. 'Chapman hath translated Musaeus, in his verses, like his Homer' (p. 17). This refers to the finishing of Marlowe's *Hero and Leander* (quarto 1606), in pentameters. 'He was dilated by Sir James Murray to the King, for writting something against the Scots, in a play Eastward Hoe, and voluntarily imprissoned himself with Chapman and Marston, who had written it amongst them' (p. 20).

Now there is nothing even in the references to Chapman's translations absolutely inconsistent with a flattering allusion in *Poetaster*, 1601. At the same time, there is evident here a qualified admiration quite different from the plenitude of enthusiasm evoked by the name of Virgil.

Poetaster itself contains another piece of evidence which is of some consequence here. In 3. 4. 258-9, we find what looks like a parody on Chapman:

1. PYR. *Murder, murder.*
2. PYR. *Who calls out murder? lady, was it you?*

Near the end of his *Blind Beggar of Alexandria*, Chapman has the following lines:

Aspasia. Who's there? come forth, for here is murder done,
Murder, murder of good prince Doricles.

Euribates. Who calls out murther?—lady, was it you?

With this compare *Eastward Ho* (by Jonson, Chapman, and Marston, 1605) 2. 1. 118-9:

Quicksilver [the drunken apprentice]. *Who cries on murther? Lady, was it you?* how does our master? pray thee cry Eastward-ho!

Even in *Othello* (ed. Furness, 5. 1. 61-2) we find:

Iago. Who's there?

Who's noyse is this that cries on murther?

Upon the *Othello* passage we have Malone's reference to the speech from *Eastward Ho* already quoted, of which Malone says: 'That line is a parody on a line in *The Spanish Tragedy*. See also *Ham*. V. ii. 351.' Cf. the *Spanish Tragedy* act 2, end of sc. 4:

Bel-imperia. Murder, murder: helpe, *Hieronimo*, helpe.

Lorenzo. Come, stop her mouth; away with her.

It will be observed that the words of Quicksilver in *Eastward Ho* are not at all a close parallel to the speeches quoted from the *Spanish Tragedy*, while they do imitate word for word Chapman's *Blind Beggar* as here quoted. Yet Chapman was one of the three authors of *Eastward Ho*, and we cannot suppose him to have been ridiculing his own former work. On the other hand, at this time Jonson and Marston must have been on good terms with him, and we should scarcely expect either of them to slip in a sly stroke at Chapman. If it be suggested that in the *Blind Beggar* Chapman himself parodied Kyd, the answer is that even if Kyd were to be regarded as a fair mark, yet in the passage where the debatable words appear, and indeed throughout the play, Chapman was perfectly serious, just as Shakespeare was in *Othello* 5. 1. 61-2.

Clearly enough, in *Poetaster* 3. 4 Jonson parodies the old bombastic tragedy, and imitations of it in his own day. He has already cited the *Spanish Tragedy*: is he still ridiculing that, or is he ridiculing Chapman's *Blind Beggar*, when he makes Pyrgus cry, 'Who calls out murder? lady, was

it you?' It seems to me that the words are too exactly like Chapman's and too little like Kyd's, to leave any doubt in our minds that Chapman is here burlesqued. The *Blind Beggar of Alexandria*, be it said, was just the high-flown, unnatural, crude sort of tragedy that Jonson scorned; it was much weaker and scarcely less blatant than the *Spanish Tragedy* itself. My own opinion is that in *Poetaster* Jonson does have his fling at Chapman, and that Quicksilver's travesties in *Eastward Ho* were also Jonson's work.

It may seem that we have been making a long digression. But the conclusion reached with reference to this bit of ridicule in *Poetaster* has a bearing on the Chapman-Virgil problem. For if Jonson had been thinking of Chapman's *Blind Beggar of Alexandria* as a latter-day example of the earlier bombastic tragedy—and he can hardly have thought of it as anything else—and had unmistakably made sport of an easily recognized passage in it, he can hardly have turned in his fifth act to present his audience with Chapman as the 'incomparable Virgil' of the Elizabethan era. It is true that throughout our discussion of the relations of Jonson and Virgil, we have had to deal in probabilities and inferences; but it seems to the present editor that even these make a strong case against the identification of Virgil with Chapman.

The net results of our three-fold inquiry may now be presented. 1) The preliminary argument proved that the eulogies in *Poetaster* 5. 1 were for the most part aptly descriptive of the historical Virgil, while none were inapplicable, and all might have been addressed to him in Jonson's day. This gave strong presumptive evidence against the identification of Virgil with any Elizabethan. 2) Notwithstanding his tribute in later years, Jonson can never have respected the learning or sympathized with the art of Shakespeare; moreover, it appears that immediately after the production of *Poetaster* relations between the two dramatists became strained. It is therefore all but certain

that Virgil does not represent Shakespeare. 3) In respect to scholarship and literary ideals, Chapman and Jonson stood shoulder to shoulder; there is no evidence of unfriendliness between the two poets in 1601, and later they were collaborators. But the characterization of Virgil seems wholly undeserved by Chapman, and *Poetaster* itself contains an uncomplimentary allusion to one of Chapman's pieces of bombast. Identification of Chapman with Virgil, then, is quite unwarranted. Our final conclusion must be that the Virgil of *Poetaster* is Virgil and no other.

Summary. Of the many identifications proposed for characters in *Poetaster*, our investigations have established but three. Horace is Ben Jonson; Crispinus is John Marston; Demetrius is Thomas Dekker. Perhaps Dekker was right in surmising that Tucca represented Captain Hannam, but the latter is quite unknown to us. Critics who have discovered others of Jonson's contemporaries in our play have followed threads of fancied relation that lead into, but never out of, a labyrinth. Unless new sources of information be found, we must rest for the most part upon negations.

F. THE OVID ELEGY IN POETASTER

The version of Ovid, *Eleg.* 1. 15, given in act 1, scene 1, is of disputable authorship. Gifford writes (GC. 2. 376): 'This little poem does not now appear for the first time. In 1599 was published a translation of Ovid's Elegies by Christopher Marlow, and this¹ among them: not, indeed, pre-

¹The version which appeared as Marlowe's I reproduce from his *Works* (ed. Bullen, 3. 136-8):

ELEGIA XV.

Ad invidios, quod fama poetarum sit perennis.

Envy, why carp'st thou my time's spent so ill?
And term'st my works fruits of an idle quill?
Or that unlike the line from whence I sprung
War's dusty honours are refused being young?
Nor that I study not the brawling laws,
Nor set my voice to sail in every cause?
Thy scope is mortal: mine. eternal fame.

cisely as it stands here, but with such variations as may be supposed to exist in the rough sketch of a finished original. Marlow was now dead; but it seems strange that the editor of his poems, who might be Chapman, should print this under his name, especially as it is followed by that before us; which Jonson probably reclaimed when he wrote the *Poetaster*. I give this poem to Jonson, because he is

That all the world may ever chant my name.
Homer shall live while Tenedos stands and Ide,
Or to the sea swift Simois shall slide.
Ascræus lives while grapes with new wine swell,
Or men with crookèd sickles corn down fell.
The world shall of Callimachus ever speak;
His art excelled, although his wit was weak.
For ever lasts high Sophocles' proud vein,
With sun and moon Aratus shall remain.
While bondmen cheat, fathers [be] hard, bawds whorish,
And strumpets flatter, shall Menander flourish.
Rude Ennius, and Plautus full of wit,
Are both in Fame's eternal legend writ.
What age of Varro's name shall not be told,
And Jason's Argo, and the fleece of gold?
Lofly Lucretius shall live that hour,
That nature shall dissolve this earthly bower.
Æneas' war and Tityrus shall be read,
While Rome of all the conquered world is head.
Till Cupid's bow, and fiery shafts be broken,
Thy verses, sweet Tibullus, shall be spoken.
And Gallus shall be known from East to West,
So shall Lycoris whom he lovèd best.
Therefore when flint and iron wear away,
Verse is immortal and shall ne'er decay.
To verse let kings give place and kingly shows,
And banks o'er which gold-bearing Tagus flows.
Let base-conceited wits admire vild things;
Fair Phœbus lead me to the Muses' springs.
About my head be quivering myrtle wound,
And in sad lovers' heads let me be found.
The living, not the dead, can envy bite,
For after death all men receive their right.
Then though death racks my bones in funeral fire,
I'll live, and as he pulls me down mount higher.

After this follows:

The same, by B. I.

The second version differs from that in *Poetaster* only in line 37, which runs:

The frost-drad myrtle shall impale my head.

well known to be incapable of taking credit for the talents of another; and it certainly affords a curious instance of the laxity of literary morality in those days, when a scholar could assert his title to a poem of forty-two lines, of which thirty at least are literally borrowed, and the remainder only varied for the worse.'

There have been dissenters from the theory advanced by Gifford. Collier (*Bibliog. and Crit. Account*, 1866, 2. 312) in describing one of the Middleburgh editions of Marlowe's translations from Ovid, says: 'After Lib. 1, Elegia, 15, comes "The same by B. J." [B. I.] which may mean Ben Jonson; but it is rather a correction and improvement of Marlowe than a new translation.' Fleay (*Chr.* 1. 367) implies that Jonson was borrowing without credit given: 'In [*Poetaster*] 1 i, the translation of Ovid's Elegy is taken bodily, with slight alterations, from Marlowe, and was inserted as "by B. I." by the side of Marlow's in the 3rd (2nd Middleburgh) edition of his translation.' Even Nicholson (*Ben Jonson* 1. 269) asserts: 'This is Jonson's improved variant of Marlowe's vision [*sic*] of Ovid's First Book of *Loves*, Elegy 15, and a variant not improbably first made for this play.'

The recent editors of Marlowe, however, disclaim our poem. Dyce (*Marlowe's Works*, 1870, p. 324) has this note: '*The same by B. I.*' Not in ed. A.—"B. I." i. e. Ben Jonson, who afterwards introduced this version into *The Poetaster*; see his *Works*, ii. 397, ed. Gifford, who is probably right in stating that both the translations are by Jonson, the former one being the rough sketch of the latter.' Cf. also Dyce, *ibid.* xxxix. From Bullen (*Marlowe's Works* 1. xxv-xxvi.) it is necessary to quote at length: 'The version of the *Amores* must belong to a somewhat earlier date [than 1587]. Dyce conjectures that it was written as a college exercise (surely not at the direction of the college authorities). It is a spirited translation, though the inaccuracies are manifold; in licentiousness,

I am compelled to add, it is a match for the original. Its popularity was great, and—printed in company with Sir John Davies' Epigrams—it passed through several editions, which are all undated, and bear the imprint "Middleborough" or "Middlebourgh" (in Holland). In June, 1599, by order of the Archbishop of Canterbury, Marlowe's translation (together with Marston's *Pygmalion*, Hall's *Satires*, and Cutwode's *Caltha Poetarum*) was committed to the flames; but it continued to be published abroad, and some editions, with the imprint Middleborough on the title-page, were surreptitiously printed at London.' The earliest of these editions extant, Bullen believes to be that which he calls the 'Isham copy,' discovered by Mr. Charles Edmonds. 'In his preface to a facsimile reprint of the little volume, Mr. Edmonds states his conviction that this edition, notwithstanding the imprint Middleborough, was issued at London from the press of W. Jaggard, who in 1599 printed the *Passionate Pilgrime*. He grounds his opinions not only on the character of the type and of the misprints, but on the fact that there would be no need for the book to be printed abroad in the first instance. It was not (he thinks) until after June, 1599—when (with other books) it was condemned by Archbishop Whitgift to be burnt—that recourse was had to the expedient of reprinting it at Middleburgh' (*ibid.* 3. 104). This edition was not known to Dyce, who, however, speaks of three other editions as A, B, and C. The Isham copy and Ed. A are incomplete; Ed. B bore on the title page *All Ovid's Elegies: 3 Bookes. By C. M. Epigrams by I. D. At Middleborough*, 12mo. So Ed. C. Dyce notes (Marlowe's *Works* 324) that the version 'by B. I.' is 'Not in ed. A.' Bullen does not say whether it occurs in the Isham copy.

Before proceeding, it may be worth while to recall the fact that the *Passionate Pilgrim* presents some points that are suggestive in connection with the case in hand. This collection, made and printed for Jaggard in 1599, bore on

its title page *By W. Shakespeare*, though the poems were by various authors. It contained the famous lyric, 'Live with me, and be my love,' though without the fourth and sixth stanzas. This was first reclaimed for its real author, Marlowe, in *England's Helicon*, 1600. It is easy to see that an unscrupulous publisher could command irregular means of obtaining poems he might desire; while it is conceivable that even a well-intentioned editor might inadvertently insert in a collection a poem not by his author. Supposing, then, one of Marlowe's translations to have been lost or for any reason not obtainable, what would be more probable than a levy upon some scholar-poet?

Unfortunately, our arguments as to the authorship of the two translations of Ovid, *Eleg.* 1. 15 have to be mainly *a priori*, for the following reasons: 1) Some of our editions are undated and of unknown editorship; 2) the poems in question are translations of the same original, so that close correspondences do not necessarily prove either plagiarism or identity of authorship; 3) peculiarities in the translation of particular words have little significance, owing to the exigences of metre and rime; 4) the poems are short and do not present singularities of style that can be regarded as decisive. We are thus limited to probabilities and negations.

First, as to Marlowe's translation of Ovid's *Elegies*, Dyce (Marlowe's *Works* xxxix.) has this to say: 'This version of the *Amores*, taken altogether, does so little credit either to Marlowe's skill as a translator or to his scholarship, that one is almost tempted to believe it was never intended by him to meet the eye of the world, but was made, merely as a literary exercise, at an early period of life, when classical studies chiefly engaged his attention.' That Marlowe was capable of passing cheerfully on after having made translations so obscure or absurd in English as to prove complete want of comprehension of the original Latin, will be evident from even a cursory glance at the footnotes in

Dyce's and Bullen's editions of the *Amores*. A few egregious examples are here recorded. *Eleg.* 2. 1. 25 runs: *Carmines dissiliunt, abruptis faucibus, angues*. This Marlowe renders: 'Snakes leap by verse from caves of broken mountains.' *Et clamant 'Merito' qui modo cumque vident*, of *Eleg.* 2. 14. 40, becomes, 'And whoe'er see her, worthily lament.' Cf. also the versions of *Eleg.* 1. 4; 2. 5; 3. 8; 3. 12. On the other hand, Jonson's classical learning is known to have been remarkable even in the age of Selden and Camden, and his prime aim in translating was faithfulness to his original. The want of comprehension due to haste or to incomplete scholarship so often apparent in Marlowe's translations, is therefore seldom met with in Jonson's, though Reinsch (*Ben Jonsons Poetik* 114) points out two errors of rendition in the Trebatius dialogue (Horace, *Sat.* 2. 1. 31, 84-5) of *Poetaster*. Marlowe surpasses Jonson in vivacity and ease; but Jonson generally preserves almost the exact ideas of the original. This is true notwithstanding such creeping work on the part of both poets as appears in their versions of the same two lines (Ovid, *Am.* 3. 8. 2-3):

*Ingenium quondam fuerat pretiosius auro,
At nunc barbaria est grandis, habere nihil.*

Marlowe (*Works*, ed. Bullen, 3. 194) writes:

Wit was sometimes more precious than gold;
Now poverty great barbarism we hold.

And Jonson (*Poetaster* 1. 2. 264-5) is quite as awkward:

The time was once, when wit drown'd wealth: but now,
Your onely barbarisme is t'haue wit, and want.

These details have been presented because the two versions of *Eleg.* 1. 15 contained in Marlowe's *Works* are closer to the thought of Ovid's verses than Marlowe's translations are wont to be, and therefore suggest the careful hand of Jonson.

Second, the ordinary verse tests do not help us here. Both Marlowe and Jonson were in the habit of employing the ten-syllable rimed couplet for their translations; both tried to compress the matter of a given number of Latin lines into the same number of lines of English. Moreover, a tentative examination of the usage of each in respect to feminine rimes and run-on verse promised to yield confusing results: the proportion of feminine to masculine rimes in the version 'by B. I.,' for instance, falling between the proportions established for several thousand other couplets in Marlowe and in Jonson.

It remains, then, to argue the case on general grounds. The resemblances between the version of *Eleg.* 15 printed without comment among Marlowe's authentic translations and that headed 'The Same by B. I.' are so marked as to justify us in assuming a single authorship. From this, the inference is either that the posthumous editor of Marlowe's *Amores* intentionally or unintentionally appropriated some of Jonson's work, or that Jonson, in placing in *Poetaster* a poem by Marlowe without a hint that it was such, was guilty of plagiarism. Now the *Passionate Pilgrim* shows us what one bookseller ventured to do, and it seems probable that the early editions of Marlowe's *Amores* had no reputable editorship. On the other hand, Jonson told Drummond (*Conversations* p. 37), 'Of all styles he loved most to be named Honest,' and plagiarism does not accord with the proud self-sufficiency of Honest Ben. On his dislike of admitting the labors of anyone to a share in his own glory, cf. these expressions in *Sejanus* (To the Readers): 'Lastly, I would inform you, that this book, in all numbers, is not the same with that which was acted on the public stage; wherein a second pen had good share: in place of which, I have rather chosen to put weaker, and, no doubt, less pleasing, of mine own, than to defraud so happy a genius of his right by my loathed usurpation.' Again, Jonson loved translating perhaps even more than 'making,' and he was

not the only one who believed that there was not his equal as a translator in England. Drummond was constrained to record (*Conversations* p. 41): 'His inventions are smooth and easie; but above all he excelleth in a Translation.' And there was no Swinburne in those benighted times to enter a picturesque protest (cf. *Fortn. Rev.* vol. 50, 'The Miscellaneous Works of Ben Jonson'). It is therefore improbable that Jonson, even in the hurry of writing *Poetaster*, would have condescended to borrow a piece of translation for sober uses, and it is likewise improbable that, had he been inclined to borrow, the Marlowe translations would have suited his taste. Of course it is evident that the translation of *Eleg.* 15 was in existence two years at least before the production of *Poetaster*, and this may seem an argument against Jonson's authorship. But this elegy, with its address *Ad invidios*, and its catalogue of the great names of Greek and Roman literature, is the one out of all three books that would appeal to Jonson, and so invite his pen in some leisure hour. Finally, there is a certain plainness and stiffness about the disputed composition, which, taken with its plodding literalness, impresses one as Jonsonian.

On the grounds, therefore, of Jonson's love of translating, his faithfulness to an original, his honesty and pride, and the plainness and inflexibility frequent in his shorter pieces couched in the heroic couplet, as well as on the doubtful editorship of Marlowe's translations, we conclude that in all probability both versions of Ovid, *Eleg.* 1. 15 occurring in the Marlowe collection, as also the *Poetaster* version, are by Jonson.

TEXT

EDITOR'S NOTE

The present text aims to be an exact reproduction of that in the Yale Library copy of folio 1616, the pagination of which is here inserted in brackets. In selecting variant readings from other editions, I have ignored changes in spelling, punctuation, capitals, and italics except when they seemed, whether with or without design, to affect the editor's or the reader's interpretation. Certain usages of particular editions may be treated *en bloc*. Whalley follows the quarto in not naming the act except with its first scene; Gifford and Nicholson disregard the folio division into acts and scenes, which is based upon dramatic situations, and determine all by the place of the action. Whalley usually retains the () of folio 1616, but sometimes substitutes commas; Gifford and Nicholson regularly prefer commas. The conjunction *then*, of 1616, regularly becomes *than* in subsequent editions. *And=if* regularly becomes *an'* in Whalley, and *an* in succeeding editions. Whalley regularly changes *'hem* to *'em*; Gifford, to *them*; while Nicholson regularly preserves the 1616 form. The interjection *I* becomes *ay* in Gifford and Nicholson. It is Gifford's general practice to expand abbreviated words, even at the cost of metrical awkwardness; but Nicholson resorts to frequent elision and syncope in order to secure regularity of metre.

In our Variants, all stage directions not definitely placed are supposed to stand after the lines indicated by number. A plus sign following the designation of an edition — e. g. 1640+ — is equivalent to *and all subsequent editions (or editors)*.

Q = Quarto 1602

1640 = Second Folio 1640

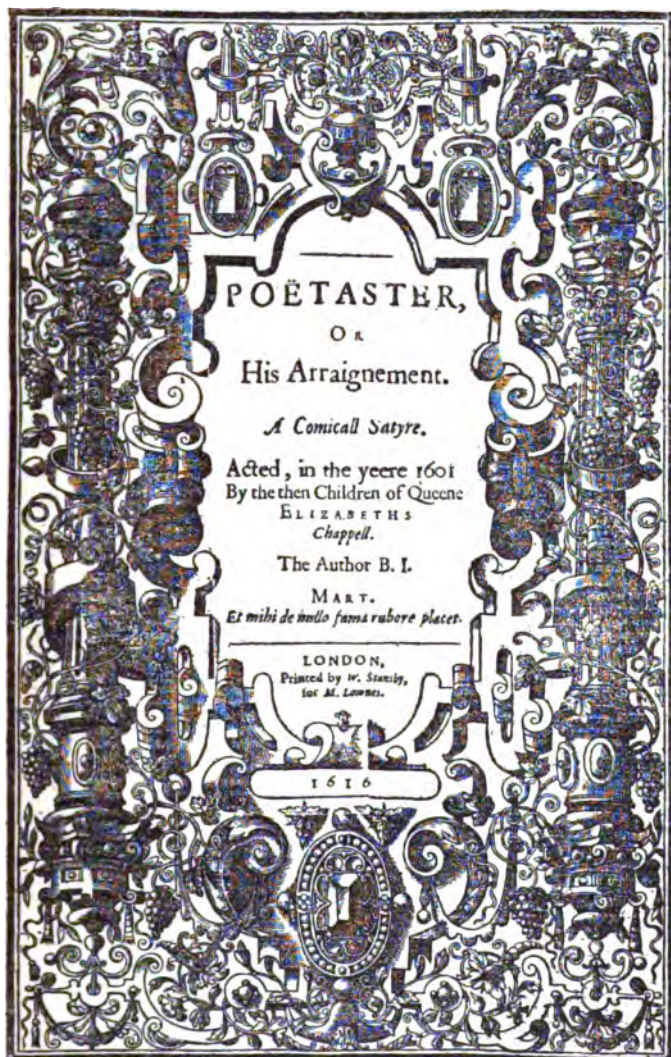
1692 = Third Folio 1692

1716 = Booksellers' edition of 1716

W = Whalley's edition of 1756

G = Gifford's edition of 1816

N = Nicholson's (Mermaid) edition of 1893



POËTASTER,
OR
His Arraignement.

A Comickall Satyre.

Acted, in the yeere 1601. By the then
Children of Queene ELIZABETHS
CHAPPEL.

The Author B. I.

MART.

Et mihi de nullo fama rubore placet.

LONDON,
Printed by VVILLIAM STANSBY,
for *Matthew Lownes.*

M. DC. XVI.

TO
THE VERTVOVS,
AND MY VVORTHY
FRIEND,

Mr. Richard Martin.

SIR, *A thankfull man owes a courtesie euer: the vnthankefull, but when he needes it. To make mine owne marke appeare, and shew by which of these feales I am known, I fend you this peece of what may liue of mine; for whose innocence, as for the Authors, you were once a noble and timely undertaker, to the greatest Iustice of this kingdome. Enioy now the delight of your goodnesse; which is to see that prosper, you preferu'd: and posteritie to owe the reading of that, without offence, to your name; which so much ignorance, and malice of the times, then conspir'd to haue suppress.*

Your true loue,

BEN. IONSON.

[274] The Persons of the Play.

AVGVSTVS CÆSAR.

MECENAS.

MARC. OVID.

COR. GALLVS.

PROPERTIVS.

FVS. ARISTVS.

PVB. OVID.

VIRGIL.

HORACE.

TREBATIVS.

LVPVS.

TVCCA.

CRISPINVS.

HERMOGENES.

DE. FANNIVS.

ALBIVS.

MINOS.

HISTRIO.

PYRGVS.

LICTORS.

IVLIA.

CYTHERIS.

PLAVTIA.

CHLOE.

MAYDES.

THE SCENE.

ROME.

THE PERSONS THAT ACT Q Dramatis Personæ 1716+
Q bears on this page an address 'Ad Lectorem' (*Martial*, 7. 12. 9-12.),
and omits *THE SCENE. ROME.* 1640 subjoins the list of come-
dians as printed on p. (354), folio 1616. W, G, N, interpolate
'Luscus' after 'Tucca'; G, N, add 'Aesop' and 'Equites'.
TREBATIVS] om. Q

POËTASTER.

After the second sounding.

ENVIE.

Arising in the midst of the stage.

L ight, I salute thee, but with wounded nerues:
 Wishing thy golden splendor, pitchy dark-
 nesse.
 What's here? TH'ARRAIGNMENT? I: This,
 this is it,
 That our funke eyes haue wak't for, all this while:
 Here will be subiect for my snakes, and me. 5
 Cling to my necke, and wrists, my louing wormes,
 And cast you round, in soft, and amorous foulds,
 Till I doe bid, vncurle: Then, breake your knots,
 Shoot out your selues at length, as your forc't stings
 Would hide themselues within his malic't fides, 10
 To whom I shall apply you. Stay! the shine
 Of this assembly here offends my sight,
 I'll darken that first, and out-face their grace.
 Wonder not, if I stare: these fifteene weekes
 (So long as since the plot was but an *embrion*) 15
 Haue I, with burning lights, mixt vigilant thoughts,
 In expectation of this hated play:
 To which (at last) I am arriu'd as *Prologue*.
 Nor would I, you should looke for other looks,
 Gesture, or complement from me, then what 20

After . . . sounding.] om. Q ENVIE.] *LIVOR.* Q S. D.]
 om. Q ENVY arises in the midst of the stage G, N 3 I] ay G,
 N (uniformly) 20 compliment W+ than 1640+

Th'infected bulke of ENVIE can afford :
 For I am rife here with a couetous hope,
 To blast your pleasures, and destroy your sports,
 With wrestings, comments, applications,
 [276] Spie-like suggestions, priuie whisperings, 25
 And thousand such promooting fleights as these.
 Marke, how I will begin: The *Scene* is, ha!
 ROME? ROME? and ROME? Cracke ey-strings, and
 your balles
 Drop into earth; let me be euer blind.
 I am preuented; all my hopes are croft, 30
 Checkt, and abated; fie, a freezing sweate
 Flowes forth at all my pores, my entrailes burne:
 What should I doe? ROME? ROME? O my vext
 foule
 How might I force this to the present state?
 Are there no players here? no poet-apes, 35
 That come with basiliskes eyes, whose forked tongues
 Are steept in venome, as their hearts in gall?
 Eyther of these would helpe me; they could wrest,
 Peruert, and poyson all they heare, or see,
 With senselesse glosses, and allusions. 40
 Now if you be good deuils, flye me not.
 You know what deare, and ample faculties
 I haue indow'd you with: Ile lend you more.
 Here, take my snakes among you, come, and eate,
 And while the squeeze'd juice flowes in your blacke
 jawes, 45
 Helpe me to damne the Authour. Spit it forth
 Vpon his lines, and shew your rustie teeth
 At euerie word, or accent: or else choose
 Out of my longest vipers, to sticke downe
 In your deep throats; and let the heads come forth 50
 At your ranke mouthes; that he may see you arm'd
 With triple malice, to hisse, sting, and teare
 His worke, and him; to forge, and then declame,

Traduce, corrupt, apply, enforme, fuggest :
 O, these are gifts wherein your foules are blest. 55
 What? doe you hide your felues? will none appeare?
 None answere? what, doth this calme troupe affright
 you?
 Nay, then I doe despaire: downe, finke againe.
 This trauaile is all lost with my dead hopes.
 If in such bosomes, spight haue left to dwell, 60
 Enuie is not on earth, nor scarce in hell.

The third sounding.

PROLOGVE.

S Tay, Monster, ere thou sinke, thus on thy head
 Set we our bolder foot; with which we tread
 Thy malice into earth: So spight should die,
 [277] Despis'd and scorn'd by noble industrie.
 If any muse why I salute the stage, 5
 An armed *Prologue*; know, 't is a dangerous age:
 Wherein, who writes, had need present his *Scenes*
 Fortie fold-prooffe against the coniuring meanes
 Of base detractors, and illiterate apes,
 That fill vp roomes in faire and formall shapes. 10
 'Gainst these, haue we put on this forc't defence:
 Whereof the *allegorie* and hid fence
 Is, that a well erected confidence
 Can fright their pride, and laugh their folly hence.
 Here now, put case our Authour should, once more, 15
 Sweare that his play were good; he doth implore,
 You would not argue him of arrogance:
 How ere that common spawne of ignorance,

54 enforce 1640, 1692, 1716, W 61 Descends slowly. G, N
The . . . sounding.] om. Q PROLOGVE.] PROLOGVS Q As
she disappears, enter Prologue hastily, in armour. G Enter PROLOGUE
hastily. N

Our frie of writers, may beslime his fame,
 And giue his aſſion that adulterate name. 20
 Such ful-blowne vanitie he more doth lothe,
 Then baſe deiection: There's a meane 'twixt both.
 Which with a conſtant firmerneſſe he purſues,
 As one, that knowes the ſtrength of his owne *muſe*.
 And this he hopes all free ſoules will allow, 25
 Others, that take 'it with a rugged brow,
 Their moods he rather pitties, then enuies:
 His mind it is about their iniuries.

Act 1. Scene 1.

OVID, LVSCVS.

Then, when this bodie falls in funerall fire,
 My name ſhall liue, and my beſt part aſpire.
 It ſhall goe fo.

Lvsc. Young maſter, maſter OVID, doe you heare?
 gods a mee! away with your *ſongs*, and *ſonnets*; and 5
 on with your gowne and cappe, quickly: here, here,
 your father will be a man of this roome preſently.
 Come, nay, nay, nay, nay, be briefe. Theſe verſes too,
 a poyſon on 'hem, I cannot abide 'hem, they make mee
 readie to caſt, by the bankes of *helicon*. Nay looke, 10
 what a raſcally vntoward thing this *poetrie* is; I could
 teare 'hem now.

OVID. Giue me, how neere's my father?

Lvsc. Hart a'man: get a law-booke in your hand,
 I will not anſwere you elſe. Why fo: now there's 15

ACTVS PRIMVS. SCENA PRIMA. Q. Act . . . Lvscvs.]
Scene draws, and diſcovers OVID in his ſtudy. G OVID *diſcovered in his*
ſtudy. N 1 Ovid. 1716+ 3 Enter LUSCUS with a gown and
 cap. G Enter LUSCUS. N 5 Gods a'me N (regularly) 9 'hem
 'hem] 'em 'em 1692, 1716, W 'em them G 15 elſe] [*Ovid puts on*
his cap and gown.] G

some formalitie in you. By Iove, and three or foure of the gods more, I am right of mine olde masters humour for that; this villanous *poetrie* will vndoe you, by the welkin.

[278] OVID. What, hast thou buskins on, Lvscvs, that thou swear'ft so tragically, and high? 20

Lvsc. No, but I haue bootes on, fir, and so ha's your father too by this time: for he call'd for 'hem, ere I came from the lodging.

OVID. Why? was he no readier? 25

Lvsc. O no; and there was the madde skeldring captaine, with the veluet armes, readie to lay hold on him as hee comes downe: he that presses euerie man he meets, with an oath, to lend him money, and cries; (Thou must doo't, old boy, as thou art a man, a man of worship.) 30

OVID. Who? PANTILIVS TVCCA?

Lvsc. I, hee: and I met little master Lvpvs, the *Tribune*, going thither too.

OVID. Nay, and he be vnder their arrest, I may (with safetie enough) reade ouer my *elegie*, before he come. 35

Lvsc. Gods a mee! What'll you doe? why, young master, you are not *castalian* mad, lunatike, frantike, desperate? ha? 40

OVID. What ailest thou, Lvscvs?

Lvsc. God be with you, fir, I'll leaue you to your *poeticall* fancies, and *furies*. I'll not be guiltie, I.

OVID. Be not, good ignorance: I'm glad th'art gone:

For thus alone, our eare shall better judge 45
The hastie errors of our morning *muse*.

30-1 () om., words italicized, Q 35 and] an' 1716, W (regularly) an G, N, (uniformly) 43 [*Exit*. G, N 46 morning] Moning 1692

Ouid. Lib. 1. Amo. Ele. 15.

ENuie, why twit'st thou me, my time's spent ill?
 And call'st my verse, fruits of an idle quill?
 Or that (vnlike the line from whence I sprung)
Wars duffie honours I purfue not young? 50
Or that I studie not the tedious lawes;
And prostitute my voyce in euerie cause?
Thy fcope is mortall; mine eternall fame:
Which through the world shall euer chaunt my name.
 HOMER will liue, whil'st TENEDOS stands, and IDE; 55
Or, to the sea, fleet SIMOIS doth flide:
And fo shall HESIOD too, while vines doe beare,
Or crooked sickles crop the ripened eare.
 CALLIMACHVS, though in inuention lowe,
Shall fill be fung: fince he in art doth flowe. 60
No losse shall come to SOPHOCLES proude vaine.
With funne, and moone, ARATVS shall remaine.
Whil'st flaues be false, fathers hard, and bawdes be
whorish,
Whil'st harlots flatter, shall MENANDER flourish.
 ENNIUS, though rude, and ACCIUS high-reard straine, 65
A fresh applaufe in eurie age shall gaine.
Of VARRO's name, what eare shall not be told?
Of IASONS ARGO? and the fleece of gold?
 [279] Then shall LVCRETIVS loftie numbers die,
When earth, and feas in fire and flames shall frie, 70
 TYTIRVS, Tillage, ÆNEE shall be read,
Whil'st ROME of all the conquer'd world is head.
Till CVPIDS fires be out, and his bowe broken,
Thy verses (neate TIBVLLVS) shall be fpoken.
 Our GALLVS shall be knowne from east to west: 75
So shall LYCORIS, whom he now loues beft.
The fuffering plough-share, or the flint may weare:
But heavenly poefie no death can feare.
Kings shall giue place to it, and kingly shoues,

Ouid. . . . 15.] om. G, N
 70 flame 1716+

55 Tenedois N

63 While W

The bankes ore which gold-bearing Tagus flowes. 80
Kneele hindes to trash: me let bright PHŒBVVS fwell,
With cups full flowing from the MVSES well.
Frost-fearing myrtle shall impale my head,
And of fad louers Ile be often read.
"Enuie, the liuing, not the dead, doth bite: 85
"For after death all men receiue their right.
Then, when this bodie fals in funerall fire,
My name shall liue, and my best part aspire.

ACT I. Scene II.

OVID *Senior*, OVID *Junior*, LVSCVS,
 TVCCA, LVPVS, PYRGVS.

YOUR name shall liue indeed, fir; you say true: but
 how infamously, how scorn'd and contemn'd in
 the eyes and eares of the best and grauest
Romanes, that you thinke not on: you neuer so much
 as dreame of that. Are these the fruits of all my 5
 trauaile and expences? is this the scope and aime of thy
 studies? are these the hopefull courses, wherewith I
 haue so long flattered my expectation from thee?
 verses? *poetrie*? OVID, whom I thought to see the
 pleader, become OVID the play-maker? 10

OVID *iu.* No, fir.

OVID. *se.* Yes, fir. I heare of a *tragædie* of yours
 comming forth for the common players there, call'd
 MEDEA. By my household-gods, if I come to the acting
 of it, Ile adde one tragick part, more then is yet 15
 expected, to it: beleeeue me when I promise it. What?
 shall I haue my sonne a stager now? an engle for

83 *The frost-drad Q*

84 *Ile be] I be G*

SCENA SECVNDA. Q Act . . . PYRGVS.] Enter OVID *senior*,
 followed by LUSCUS, TVCCA, and LUPUS. G, N 1 Ouid *sen.* Q, 1716+
 6 travel 1692, 1716

players? a gull? a rooke? a shot-clogge? to make
suppers, and bee laught at? PVBLIVS, I will fet thee on
the funerall pile, first. 20

OVID *iu.* Sir, I beseech you to haue patience.

LVSC. Nay, this tis to haue your eares damm'd vp
to good counsell. I did augure all this to him afore-
hand, without poring into an oxes panch for the matter,
and yet he would not be scrupulous. 25

[280] TVCC. How now, good man slaue? what, *rowle*
powle? all riuals, rascall? why my Master, of worship,
do'st heare? Are these thy best proiects? is this thy
desseignes and thy discipline, to suffer knaues to bee
competitors with commanders and gentlemen? are wee 30
parallels, rascall? are wee *parallels*?

OVID *fe.* Sirrah, goe get my horses ready. You'll
still be prating.

TVCC. Doe, you perpetuall stinkard, doe, goe, talke
to tapsters and ostlers, you slaue, they are i' your 35
element, goe: here bee the Emperours captaines, you
raggamuffin rascall; and not your *cam'rades*.

LVPV. Indeed, MARCVS OVID, these players are an
idle generation, and doe much harme in a state, corrupt
yong gentrie very much, I know it: I haue not beene 40
a *Tribune* thus long, and obseru'd nothing: besides,
✓✓ they will rob vs, vs, that are magistrates, of our respect,
bring vs vpon their stages, and make vs ridiculous to
the plebeians; they will play you, or me, the wisest men
they can come by still; me: only to bring vs in con- 45
tempt with the vulgar, and make vs cheape.

TVCC. Th'art in the right, my venerable cropshin,
they will indeede: the tongue of the *oracle* neuer
twang'd truer. Your courtier cannot kisse his mistris
slippers, in quiet, for 'hem: nor your white innocent 50
gallant pawne his reuelling fute, to make his punke a

23-4 before-hand 1716+ 26-7 *rowly powly* 1692+ 27 my
Knight of worshippe Q 37 [*Exit Luscius*. G, N comrades Q,
G, N 38 Sir *Marcus Ouid* Q

fupper. An honest decayed commander, cannot skelder,
 cheat, nor be seene in a bawdie house, but he shall be
 straight in one of their wormewood *comadies*. They
 are growne licentious, the rogues; libertines, flat liber- 55
 tines. They forget they are i' the *statute*, the rascals,
 they are *blazond* there, there they are trickt, they and
 their pedigrees; they neede no other *heralds*, I wisse.] *Marital?*

OVID. *fe.* Mee thinks, if nothing else, yet this
 alone, the very reading of the publike *edicts* should 60
 fright thee from commerce with them; and giue thee
 distaste enough of their actions. But this betrayes
 what a student you are: this argues your proficiencie
 in the *law*.

OVID. *iu.* They wrong mee, sir, and doe abuse you 65
 more,

That blow your eares with these vntrue reports.

I am not knowne vnto the open stage,

Nor doe I traffique in their *theaters*.

Indeed, I doe acknowledge, at request

Of some neere friends, and honorable *Romanes*, 70

I haue begunne a *poeme* of that nature.

OVID. *fe.* You haue, sir, a *poeme*? and where is't?
 that's the *law* you studie.

OVID. *iu.* CORNELIVS GALLVS borrowed it to reade.

OVID. *fe.* CORNELIVS GALLVS? There's another 75
 gallant, too, hath drunke of the same poison: and
 TIBVLLVS, and PROPERTIVS. But these are gentlemen
 of meanes, and reuenew now. Thou art a yonger
 brother, and hast nothing, but thy bare exhibition:
 which I protest shall bee bare indeed, if thou forsake 80
 not these vnprofitable by-courses, and that timely too.
 Name me a profest *poet*, that his *poetrie* did euer afford
 [281] him so much as a competencie. I, your god of
poets there (whom all of you admire and reuerence so

54 strait 1692 58 I wiss 1692+ 59 Methinks 1692+ (uni-
 formly) 70 neere] meere 1640 meer 1692, 1716, W near G, N
 78 Reuenewes Q

much) HOMER, he whole worme-eaten statue must not 85
bee spewd against, but with hallowed lips, and grouel-
ing adoration, what was he? what was he?

Tvcc. Mary, I'le tell thee, old fwaggrer; He was
a poore, blind, riming rascall, that liu'd obfcurely vp
and downe in boothes, and taphoufes, and fcarce euer 90
made a good meale in his sleepe, the whoorfon hungrie
begger.

OVID. *fe.* He faies well: Nay, I know this nettles
you now, but anfwere me; Is't not true? you'le tell me
his name fhall liue; and that (now being dead) his 95
workes haue eternis'd him, and made him diuine. But
could this diuinitie feed him, while he liu'd? Could
his name feaft him?

Tvcc. Or purchafe him a *Senators* reuenue? could it?

OVID *fe.* I, or giue him place in the common- 100
wealth? worfhip, or attendants? make him be carried
in his litter?

Tvcc. Thou fpeakeft sentences, old BIAS.

Lvpv. All this the *law* will doe, yong fir, if youle
follow it. 105

OVID. *fe.* If he be mine, hee fhall follow and obferue,
what I will apt him too, or, I professe here openly, and
vtterly to difclaime in him.

OVID. *iu.* Sir, let me craue you will, forgoe thefe
moodes;

I will be any thing, or studie any thing: 110

I'le proue the vnfashion'd body of the *law*

Pure elegance, and make her ruggedft ftraines

Runne fsmoothly, as *PROPERTIVS elegies.*

OVID. *fe.* *PROPERTIVS elegies?* good!

Lvpv. Nay, you take him too quickly, MARCVS. 115

OVID. *fe.* Why, he cannot fpeake, he cannot thinke
out of *poetrie*, he is bewitcht with it.

Lvpv. Come, doe not mif-prize him.

86 with] om. N 99-102 om. Q N prints in brackets.

104 [*Lup.* N 104-143 om. Q 108 difclaime in] discaim 1716
in om. 1640+

OVID. *fe.* *Mis-prize?* I, mary, I would haue him
vſe ſome ſuch wordes now: They haue ſome touch, 120
ſome taſte of the *law*. Hee ſhould make himſelfe a ſtile
out of theſe, and let his PROPERTIVS *elegies* goe by.

LVPV. Indeed, yong PVBLIVS, he that will now hit
the marke, muſt ſhoot thorough the *law*, we haue no
other *planet* raignes, & in that ſpheare, you may fit, and 125
ſing with angels. Why, the *law* makes a man happy,
without reſpecting any other merit: a ſimple ſcholer, ✓
or none at all may be a lawyer.

Tvcc. He tells thee true, my noble *Neophyte*; my
little *Grammaticaſter*, he do's: It ſhall neuer put thee 130
to thy *Mathematiques*, *Metaphyſiques*, *Philophie*, and
I know not what ſuppos'd ſufficiencies; If thou canſt
but haue the patience to plod inough, talke, and make
noiſe inough, be impudent inough, and 'tis inough.

LVPV. Three bookes will furniſh you. 135

Tvcc. And the leſſe arte, the better: Beſides, when
it ſhall be in the power of thy cheu'rill conſcience, to
doe right, or wrong, at thy pleaſure, my pretty ALCI-
BIADES.

[282] LVPV. I, and to haue better men then himſelfe, by 140
many thouſand degrees, to obſerue him, and ſtand bare.

Tvcc. True, and he to carry himſelfe proud, and
ſtately, and haue the law on his ſide for't, old boy.

OVID. *fe.* Well, the day growes old, gentlemen, and
I muſt leaue you. PVBLIVS, if thou wilt hold my favour, 145
abandon theſe idle fruitleſſe ſtudies that ſo bewitch thee.
Send IANVS home his back-face againe, and looke only
forward to the *law*: Intend that. I will allow thee,
what ſhall fute thee in the ranke of gentlemen, and
maintaine thy ſocietie with the beſt: and vnder theſe 150
conditions, I leaue thee. My bleſſings light vpon thee,
if thou reſpect them: if not, mine eyes may drop for
thee, but thine owne heart wil ake for it ſelfe; and fo
farewel. What, are my horſes come?

LVSC. Yes, fir, they are at the gate without. 155

OVID. *fe.* That's well. ASINIVS LVPVS, a word.
Captaine, I fhall take my leaue of you?

TVCC. No, my little old boy, difpatch with
COTHVRNVS there: I'll attend thee, I——

LVSC. To borrow fome ten drachmes, I know his 160
proieft.

OVID. *fe.* Sir, you fhall make me beholding to you.
Now Captaine TVCCA, what fay you?

TVCC. Why, what fhould I fay? or what can I fay,
my flowre o' the order? Should I fay, thou art rich? 165
or that thou art honorable? or wife? or valiant? or
learned? or liberall? Why, thou art all thefe, and
thou knoweft it (my noble LVCVLLVS) thou knoweft it:
come, bee not afhamed of thy vertues, old ftumpe.
Honour's a good brooch to weare in a mans hat, at all 170
times. Thou art the *man of warres* MECÆNAS, old
boy. Why fhouldft not thou bee grac't then by them,
as well as hee is by his *poets*? How now, my carrier,
what newes?

LVSC. The boy has ftaied within for his *cue*, this 175
halfe houre.

TVCC. Come, doe not whifper to me, but fpeake it
out: what? it is no treafon againft the ftate, I hope,
is't?

LVSC. Yes, againft the ftate of my mafters purfe. 180

PYRG. Sir, AGRIPPA defires you to forbear him till
the next weeke: his moyles are not yet come vp.

TVCC. His moyles? now the *bots*, the *fpaun*, and
the *glanders*, and fome dozen difeafes more, light on

155 *Lus.* (*Re-entering.*) N 157 [*Walks aside with LUPUS.*] N
158 my little knight Errant Q 159 *Cavalier Cothurnus* Q
160-1 [*Aside.* G, N 162 *Ovid sen.* [*To LUPUS.*] N 165 my . . .
order] my most *Magnanimous Mirror of Knighthood* Q 171-2 old
boy] knight Q 173 *poets* ?] *Enter Pyrgus and whifpers Tucca.* G
Enter Pyrgus. N 175 *Lus.* [*Aside.*] N 176 [*Aside.* G
180 *Lus.* [*Aside.*] N [*Aside, and exit.* G

him, and his moyles. What ha' they the *yellowes*, his 185
moyles, that they come no faster? or are they foun-
dred? ha? his moyles ha' the *flaggers* belike: ha' they?

PYRG. O no, fir: then your tongue might be
suspected for one of his moyles.

Tvcc. Hee owes mee almost a talent, and hee thinks 190
to beare it away with his moyles, does hee? Sirrah,
you, nut-cracker, goe your waies to him againe, and
tell him I must ha' money, I: I cannot eate stones
and turfes, say. What, will he clem me, and my fol-
lowers? Aske him, an' he will clem me: doe, goe. He 195
would haue mee frie my ierkin, would hee? [283]
Away, setter, away. Yet, stay, my little tumbler: this
old boy shall supply now. I will not trouble him, I
cannot bee importunate, I: I cannot bee impudent.

PYRG. Alas, fir, no: you are the most maidenly 200
blushing creature vpon the earth.

Tvcc. Do'st thou heare, my little *sixe and fiftie*, or
thereabouts? Thou art not to learne the humours and
tricks of that old bald cheater, Time: thou hadst not
this chaine for nothing. Men of worth haue their 205
chymera's, as well as other creatures: and they doe
fee monsters, sometimes: they doe, they doe, braue
boy.

PYRG. Better cheape then he shall fee you, I warrant
him. 210

Tvcc. Thou must let me haue *sixe, sixe, drachmes*,
I meane, old boy; thou shalt doe it: I tell thee, old boy,
thou shalt, and in priuate too, do'st thou see? Goe,
walke off: there, there. *Sixe* is the fumme. Thy
sonn's a gallant sparke, and must not be put out of a 215
fudden: come hither, CALLIMACHVS, thy father tells
me thou art too poetically, boy, thou must not be fo, thou

188 sir:— [Aside.] N 189 [Aside. G 197-8 this old boy]
the Knight Q 200 Pyr. [Aside.] N 201 [Aside. G
207-8 braue boy] om. Q 209 Pyr. [Aside.] N 210 [Aside. G
214 off: [to the Boy] G, N 217 boy] slaue Q

muſt leaue them, yong nouice, thou muſt, they are a
 fort of poore ſtaru'd rafcalls; that are euer wrapt vp in
 foule linnen; and can boalt of nothing but a leane 220
 viſage, peering out of a feame-rent fute; the very
emblemes of beggerie. No, doſt heare? turne lawyer,
 Thou ſhalt be my folicitor: Tis right, old boy, iſt?

OVID. *ſe.* You were beſt tell it, Captaine.

TVCC. No: fare thou well mine honeſt horſe-man, 225
 and thou old beuer. Pray thee *Romane*, when thou
 commeſt to towne, ſee me at my lodging, viſit me ſome-
 times: thou ſhalt be welcome, old boy. Doe not balke
 me, good ſwaggerer. Love keepe thy chaine from
 pawning, goe thy waies, if thou lack money, I'll lend 230
 thee ſome: I'll leaue thee to thy horſe, now. Adieu.

OVID. *ſe.* Farewell, good Captaine.

TVCC. Boy, you can haue but halfe a ſhare now, boy.

OVID. *ſe.* 'Tis a ſtrange boldneſſe, that accompanies
 this fellow: Come. 235

OVID. *iu.* I'll giue attendance on you, to your horſe,
 fir, pleaſe you—

OVID. *ſe.* No: keepe your chamber, and fall to your
 ſtudies; doe ſo: the gods of *Rome* bleſſe thee.

OVID. *iu.* And giue me ſtomacke to digeſt this *law*, 240
 That ſhould haue followed ſure, had I beene he.

O ſacred *poeſie*, thou ſpirit of artes,
 The foule of ſcience, and the queene of ſoules,
 What prophane violence, almoſt ſacriledge,
 Hath here beene offered thy diuinities! 245
 That thine owne guiltleſſe pouertie ſhould arme
 Prodigious ignorance to wound thee thus!
 For thence, is all their force of argument
 Drawne forth againſt thee; or from the abuſe

225 horſe-man] Knight Q 226 beaver. [*to Lupus*] G, N
Romane] Knight Q 233 *Exit.* Q [*Exit, followed by Pyrgus.* G, N
236 *iu.*] om. Q 239 *Excunt.* Q *Exit with Lupus.* G, N
240 *iu.*] om. Q' 242 of *Romane Arts* 1640 246 That] Hmh!
that Q

[284] Of thy great powers in adultrate braines: 250
 When, would men learne but to distinguish spirits,
 And set true difference twixt those jaded wits
 That runne a broken pafe for common hire,
 And the high raptures of a happy *Muse*,
 Borne on the wings of her immortall thought, } 255
 That kickes at earth with a disdainefull heele,
 And beats at heauen gates with her bright hooues;
 They would not then with such distorted faces,
 And desp'rate censures stab at *poesie*.
 They would admire bright knowledge, and their minds 260
 Should ne're descend on so vnworthy obiects,
 As gold, or titles: they would dread farre more,
 To be thought ignorant, then be knowne poore.
 "The time was once, when wit drown'd wealth: but
 now,
 "Your onely barbarisme is t'haue wit, and want. 265
 "No matter now in vertue who excells,
 "He, that hath coine, hath all perfection else.

Act I. Scene III.

TIBVLLVS, OVID.

OVID? OVID. Who's there? Come in. TIBV.
 Good morrow, Lawyer.

OVID. Good morrow (deare TIBVLLVS) welcome: sit downe.

TIBV. Not I. What: so hard at it? Let's see, what's here?

Nay, I will see it—— OVID. Pray thee away——

254 *Muse*] Soule Q . 259 desp'rate] dudgeon Q 265 Barbarism's, to haue Q

SCENA TERTIA. Q *Act* . . . OVID.] om. G, N 1 *Tibull.* Q
Tib. 1716, W *Tib.* [within] Ovid! G, N in. Enter Tibullus. G, N
 3-4 Whats here? *Numa in Decimo nono?* | Ouid. Pray thee away. | Q
Numa in decimo nono W, G 4 Pray thee] pr'y thee 1640 prithe
 1692+

TIBV. *If thrice in field, a man vanquish his foe,* 5
'Tis after in his choice to serue, or no.

How now OVID! *Law-cafes* in verfe?

✓ OVID. In troth, I know not: they runne from my
 pen

Vnawittingly, if they be verfe. What's the newes
 abroad?

TIBV. Off with this gowne, I come to haue thee
 walke. 10

OVID. No, good TIBVLLVS, I'm not now in cafe,
 Pray' let me alone. TIBV. How? not in cafe!
 S'light thou'rt in too much cafe, by all this *law*.

OVID. Troth, if I liue, I will new dresse the *law*,
 In fprightly *poesies* habillaments. 15

TIBV. The hell thou wilt. What, turne *law* into
 verfe?

Thy father has school'd thee, I see. Here, reade that
 fame.

There's subiect for you: and if I mistake not,

✓ A *Superfedeas* to your melancholy.

OVID. How! subscrib'd IVLIA! ô, my life, my
 heauen! 20

TIBV. Is the mood chang'd?

OVID. Musique of wit! Note for th'harmonious
 fpheares!

[285] Celestiall accents, how you rauish me!

TIBV. What is it, OVID?

OVID. That I must meete my IVLIA, the Princeffe
 IVLIA. 25

TIBV. Where?

OVID. Why, at —hart, I haue forgot: my passion
 so transports mee.

TIBV. Ile saue your paines: it is at ALBIVS house,
 The iewellers, where the faire LYCORIS lies. 30

OVID. Who? CYTHERIS, CORNELIVS GALLVS loue?

15 habillaments] Acoutrements Q 17 has] hath N 27 at
 Hart Q I haue] I've W, G, N

TIBV. I, heele be there too, and my PLAVTIA.

OVID. And why not your DELIA?

TIBV. Yea, and your CORINNA.

OVID. True, but my sweet TIBVLLVS, keepe that
secret:

35

I would not, for all Rome, it should be thought,

I vaile bright IVLIA vnderneath that name:

IVLIA the gemme, and iewell of my foule,

That takes her honours from the golden skie,

As beautie doth all lustre, from her eye.

40

The ayre respires the pure *elysian* sweets,

In which she breathes: and from her lookes descend

The glories of the summer. Heauen she is,

Prays'd in her selfe aboue all praise: and he,

Which heares her speake, would sweare the tune-full
orbes

45

Turn'd in his *zenith* onely. TIBV. PVBLIVS, thou'lt
lose thy selfe.

OVID. O, in no labyrinth, can I safelier erre,

Then when I lose my selfe in praying her.

Hence *Law*, and welcome, *Muses*; though not rich,

Yet are you pleasing: let's be reconcilde,

50

And now made one. Hencefoorth, I promise faith,

And all my ferious houres to spend with you:

With you, whose musicke striketh on my heart,

And with bewitching tones steales forth my spirit,

In IVLIAS name; faire IVLIA: IVLIAS loue

55

Shall be a law, and that sweet law I'll studie,

The law, and art of sacred IVLIAS loue:

All other objects will but abiects prooue.

TIBV. Come, wee shall haue thee as passionate, as

PROPERTIVS, anon.

60

OVID. O, how does my SEXTVS?

TIBVS. Faith, full of sorrow, for his CYNTHIAS
death.

41 *Elysiu* Q
Q, W

46 loose Q

48 loose Q

51 now] new

OVID. What, still?

TIBV. Still, and still more, his grieues doe grow
vpon him,

As doe his houres. Neuer did I know 65

An vnderstanding spirit so take to heart

The common worke of *fate*. OVID. O my TIBVLLVS,

[286] Let vs not blame him: for, against such chances,

The heartiest strife of vertue is not prooffe.

We may read constancie, and fortitude, 70

To other foules: but had our selues beene strooke

With the like *planet*, had our loues (like his)

Beene rauisht from vs, by injurious death,

And in the height, and heat of our best dayes,

It would haue crackt our sinnewes, shrunk our veines, 75

And made our verie heart-strings iarre, like his.

Come, let's goe take him foorth, and prooue, if mirth

Or companie will but abate his passion.

TIBV. Content, and I implore the gods, it may.

ACT II. Scene I.

ALBIUS, CRISPINVS, CHLOE,

MAYDES, CYTHERIS.

MAfter CRISPINVS, you are welcome: Pray', vie a
stoole, sir. Your cousin CYTHERIS will come
downe presently. Wee are so busie for the
receiuing of these courtiers here, that I can scarce be a
minute with my selfe, for thinking of them: Pray you 5
sit, sir, Pray you sit, sir.

CRIS. I am verie well, sir. Ne're trust me, but you
are most delicately seated here, full of sweet delight and
blandishment! an excellent ayre, an excellent ayre!

79 *Exeunt.* Q, G, N *Finis Actus Primi.* Q

ACTVS SECVNDVS. SCENA PRIMA. Q ACT . . . CYTHERIS.]

A Room in Albius's House. Enter ALBIUS and CRISPINVS. G, N

1 *Alb.* Q, 1716+ 2 cousin] cosen Q (regularly) 3 the] om. 1716

ALBI. I, fir, 'tis a prettie ayre. These courtiers 10
runne in my minde still; I must looke out: for
IVPITERS sake, fit, fir. Or please you walke into the
garden? There's a garden on the back-side.

CRIS. I am most strenuously well, I thanke you, fir.

ALBI. Much good doe you, fir. 15

CHLO. Come, bring those perfumes forward a little,
and strew some roses, and violets here; Fye, here bee
roomes fauour the most pittifully ranke that euer I felt:
I crie the gods mercie, my husband's in the winde of vs.

ALBI. Why, this is good, excellent, excellent: well 20
said, my sweet CHLOE. Trimme vp your house most
obsequiously.

CHLO. For VVLCANVS sake, breathe somewhere
else: in troth you ouercome our perfumes exceedingly,
you are too predominant. 25

ALBI. Heare but my opinion, sweet wife.

CHLO. A pinne for your pinnion. In sinceritie, if
you be thus fullsome to me in euerie thing, I'll bee
diuorc't; Gods my bodie? you know what you were,
before I married you; I was a gentlewoman borne, I; 30
I lost all my friends to be a citizens wife; because I
heard indeed, they kept their wiues as fine as ladies;
and that wee might rule our husbands, like ladies; and
doe what wee listed: doe you thinke I would haue mar-
ried you, else? 35

[287] ALBI. I acknowledge, sweet wife, she speaks
the best of any woman in *Italy*, and mooues as
mightily: which makes me, I had rather she should
make bumpes on my head, as big as my two fingers,
then I would offend her. But sweet wife—— 40

CHLO. Yet againe? I't not grace inough for you,
that I call you husband, and you call me wife: but you
must still bee poking mee, against my will, to things?

10 air. [*Aside.*] N 15 *Exit.* Q Enter CHLOE, and two Maids. G
[*Exit.* Enter CHLOE, with two Maids. N 19 mercy, [*sees Albius*]
G, N 20 Alb. [*Re-entering.*] N 27 pinnion] opinion 1692,
1716 36 wife: [*to Crispinus.*] N

ALBI. But you know, wife; here are the greatest ladies, and gallantest gentlemen of ROME, to bee entertain'd in our house now: and I would faine aduise thee, to entertaine them in the best fort, yfaith wife. 45

CHLO. In sinceritie, did you euer heare a man talke so idly? You would seeme to be master? You would haue your spoke in my cart? you would aduise me to entertaine ladies, and gentlemen? because you can marshall your pack-needles, horfe-combes, hobby-horfs, and wall-candlestickes in your ware-house better then I; therefore you can tell how to entertaine ladies, and gentle-folkes better then I? 50 55

ALBI. O my sweet wife, vpbraide me not with that: "Gaine fauours sweetly from any thing; He that respects to get, must relish all commodities alike; and admit no difference betwixt oade, and frankincense; or the most precious balsamum, and a tar-barrell. 60

CHLO. Mary fough: You sell snuffers too, if you be remembred, but I pray you let mee buy them out of your hand; for I tell you true, I take it highly in snuffe, to learne how to entertaine gentlefolkes, of you, at these yeeres, I faith. Alas man; there was not a gentleman came to your house i' your tother wiues time, I hope? nor a ladie? nor musique? nor masques? Nor you, nor your house were so much as spoken of, before I disbaft my selfe, from my hood and my fartingall, to these bumrowles, and your whale-bone-bodies. 65 70

ALBI. Looke here, my sweet wife; I am mum, my deare mummia, my balsamum, my *spermacete*, and my verie citie of——shee has the most best, true, fæminine wit in ROME!

CRIS. I haue heard so, sir; and doe most vehemently desire to participate the knowledge of her faire features. 75

ALBI. Ah, peace; you shall heare more anon: bee not feene yet, I pray you; not yet: Obserue.

59 betwixt] between W, G oade] woad N 66 come N
67 a] om. N masque N 72 Mumma Q Spermæ Cete, & Q
78 Exit. Q, G, N

CHLO. 'Sbodie, giue husbands the head a little more,
and they'll bee nothing but head shortly; whats he 80
there?

MAYD. 1. I know not forfooth.

MAYD. 2. Who would you speake with, fir?

CRIS. I would speake with my coufin CYTHERIS.

MAYD. Hee is one forfooth would speake with his 85
coufin CYTHERIS.

CHLO. Is she your coufin, fir?

CRIS. Yes in truth, forfooth, for fault of a better.

CHLO. Shee is a gentlewoman?

[288] CRIS. Or else she should not be my coufin, I 90
affure you.

CHLO. Are you a gentleman borne?

CRIS. That I am, ladie; you shall see mine armes,
if't please you.

CHLO. No, your legges doe sufficiently shew you are 95
a gentleman borne, fir: for a man borne vpon little
legges, is alwayes a gentleman borne.

CRIS. Yet, I pray you, youchfaze the fight of my
armes, Mistresse; for I beare them about me, to haue
hem feene: my name is CRISPINVS, or CRI-SPINAS 100
indeed; which is well exprest in my armes, (a Face
crying *in chiefe*; and beneath it a blouddie Toe,
betweene three Thornes *pungent*.)

CHLO. Then you are welcome, fir; now you are a
gentleman borne, I can find in my heart to welcome 105
you: for I am a gentlewoman borne too; and will
beare my head high inough, though 'twere my fortune
to marrie a tradef-man.

CRIS. No doubt of that, sweet feature, your carriage
shewes it in any mans eye, that is carried vpon you 110
with iudgement.

79 'Sbodie] om. 1640 85 2nd Maid. N 88 Cris. [*coming forward*.] G
89 gentlewoman. 1716+ 100-103 () om. Q
106 a] om. 1716 108 tradef-man] Flat-cappe Q 109-111 om. Q

Hee is still going in and out.

ALBI. Deare wife, be not angry.

CHLO. God's my passion!

ALBI. Heare me but one thing; let not your maydes
fet cufhions in the parlor windowes; nor in the dyning- 115
chamber windowes; nor vpon stooles, in eyther of
them, in any cafe; for 'tis tauerne-like; but lay them
one vpon another, in some out-roome, or corner of the
dyning-chamber.

CHLO. Goe, goe, meddle with your bed-chamber 120
onely, or rather with your bed in your chamber, onely;
or rather with your wife in your bed onely; or on my
faith, I'll not be pleas'd with you onely.

ALBI. Looke here, my deare wife, entertaine that
gentleman kindly, I pre'thee;—mum. 125

CHLO. Goe, I need your instructions indeede; anger
mee no more, I aduise you. Citi-fin, quoth'a! she's a
wife gentlewoman yfaith, will marrie her selfe to the
finne of the citie.

ALBI. But this time, and no more (by heauen) 130
wife: hang no pictures in the hall, nor in the dyning-
chamber, in any cafe, but in the gallerie onely, for 'tis
not courtly else, o' my word, wife.

CHLO. 'Sprecious, neuer haue done!

ALBI. Wife.— 135

CHLO. Doe I not beare a reasonable corrigible hand
ouer him, CRISPINVS?

CRIS. By this hand, ladie, you hold a most sweet
hand ouer him.

ALBI. And then for the great gilt andyrans?— 140

CHLO. Againe! would the andyrans were in your
great guttes, for mee.

ALBI. I doe vanish, wife.

III S.D.] om. Q *Re-enter* ALBIUS. G ALBIUS *still going out and in.* N
125 pry'thee 1640, W pry'thee 1692, 1716 prithe G, N *Exit.* Q.
G, N 130 *Alb. [re-entering.]* G, N 135 *Exit.* Q, G, N
136 not] om. N 140 *Alb. [re-entering.]* G, N 143 *Exit.* Q, G, N

CHLO. How shall I doe, Master CRISPINVS? here
will bee all the braueſt ladies in court preſently, to ſee 145
your couſin CYTHERIS: ô the [289] gods! how might
I behaue my ſelfe now, as to entertayne them moſt
courtly?

CRIS. Mary, ladie, if you will entertaine them moſt
courtly, you muſt doe thus: as ſoone as euer your 150
maide, or your man brings you word they are come;
you muſt ſay (A poxe on 'hem, what doe they here.)
And yet when they come, ſpeake them as faire, and giue
them the kindeſt welcome in wordes, that can be.

CHLO. Is that the faſhion of courtiers, CRISPINVS? 155

CRIS. I aſſure you, it is, ladie, I haue obſeru'd it.

CHLO. For your poxe, ſir, it is eaſily hit on; but,
'tis not ſo eaſily to ſpeake faire after, me thinkes?

ALBI. O wife, the coaches are come, on my word, a
number of coaches, and courtiers. 160

CHLO. A poxe on them: what doe they here?

ALBI. How now wife! wouldſt thou not haue 'hem
come?

CHLO. Come? come, you are a foole, you: He
knowes not the trick on't. Call CYTHERIS, I pray you: 165
and good maſter CRISPINVS, you can obſerue, you ſay;
let me intreat you for all the ladies behauiours, iewels,
ieſts, and attires, that you marking as well as I, we may
put both our markes together, when they are gone, and
conferre of them. 170

CRIS. I warrant you, ſweet ladie; let mee alone to
obſerue, till I turne my ſelfe to nothing but obſeruation.
Good morrow couſin CYTHERIS.

CYTH. Welcome kind couſin. What? are they
come? 175

ALBI. I, your friend CORNELIVS GALLVS, OVID,
TIBVLLVS, PROPERTIVS, with IVLIA the Emperors daugh-

152 ()] italics, Q 157 on] vpon Q 158 eaſily] eaſie Q
1640, 1692, 1716, W eaſy G, N 159 Alb. [re-entering.] G, N
161 italics, Q 164 [To CRISPINUS.] He N 172 Enter
CYTHERIS. G, N

ter, and the ladie PLAVTIA, are lighted at the dore;
and with them HERMOGENES TIGELLIVS, the excellent
mufician. 180

CYTH. Come, let vs goe meet them, CHLOE.

CHLO. Obferue, CRISPINVS.

CRIS. At a haire's breadth, ladie, I warrant you.

Act II. Scene II.

GALLVS, OVID, TIBVLLVS, PROPERTIVS,
HERMOGENES, IVLIA, PLAVTIA,
CYTHERIS, CHLOE, ALBIVS,
CRISPINVS.

HEalth to the louely CHLOE: you muſt pardon me,
Miſtris, that I preferre this faire gentlewoman.

CYTH. I pardon, and praife you for it, fir;
and I beſeech your Excellence, receiue her beauties into
your knowledge and fauour. 5

IUL. CYTHERIS, ſhee hath fauour, and behauiour,
that commands as much of me: and ſweet CHLOE,
know I doe exceedingly loue you, and [290] that I
will approue in any grace my father the Emperour may
ſhew you. Is this your huſband? 10

ALBI. For fault of a better, if it pleaſe your high-
neſſe.

CHLO. Gods my life! how hee ſhames mee!

CYTH. Not a whit, CHLOE, they all thinke you poli-
tike, and wittie; wiſe women chooſe not huſbands for 15
the eye, merit, or birth, but wealth, and ſoueraigntie.

SCENA SECVNDA. Q. *Act . . . CRISPINVS.] As they are going
out, enter CORNELIUS GALLUS, OVID, TIBULLUS, PROPERTIUS, HER-
MOGENES, JULIA, and PLAUTIA. G. Enter GALLUS, . . . PLAUTIA. N*
1 Gall. Q. 1716+ 3 ſir; [To JULIA.] N 13 Chlo. [Aside to
CYTHERIS.] N

OVID. Sir, we all come to gratulate, for the good report of you.

TIBV. And would be glad to deferue your loue, fir.

ALBI. My wife will anfwere you all, gentlemen; I'll come to you againe presently. 20

PLAV. You haue chofen you a most faire companion here, CYTHERIS, and a very faire houle.

CYTH. To both which, you and all my friends, are very welcome, PLAVTIA. 25

CHLO. With all my heart, I assure your ladiship.

PLAV. Thanks, sweet Mistris CHLOE.

IVLI. You must needs come to court, ladie, yfaith, and there bee fure your welcome shall be as great to vs.

OVID. Shee will well deferue it, Madame. I see, euen in her lookes, gentrie, and generall worthinesse. 30

TIBV. I haue not seene a more certaine character of an excellent disposition.

ALBI. Wife.

CHLO. O, they doe so commend me here, the courtiers! what's the matter now? 35

ALBI. For the banquet, sweet wife.

CHLO. Yes; and I must needs come to court, and bee welcome, the Princeffe sayes.

GALL. OVID, and TIBVLLVS, you may bee bold to welcome your Mistresses here. 40

OVID. We find it so, fir.

TIBV. And thanke CORNELIVS GALLVS.

OVID. Nay, my sweet SEXTVS, in faith thou art not sociable. 45

PROP. Infaith, I am not, PVBLIVS; nor I cannot. Sicke mindes, are like sicke men that burne with feuers, Who when they drinke, please but a present tast, And after beare a more impatient fit.

Pray, let me leaue you; I offend you all, 50 And my selfe most. GALL. Stay, sweet PROPERTIVS.

21 *Exit*. Q, G, N 34 *Alb.* [*re-entering*.] G, N 39 [*Exit with*
Albius. G, N 41 *Mistress* 1716, G 48 *present*] *lingring* Q

- TIBV. You yeeld too much vnto your grieues, and
fate,
Which neuer hurts, but when we say it hurts vs.
PROP. O peace, TIBVLLVS; your philofophie
Lends you too rough a hand to fearch my wounds. 55
Speake they of griefes, that know to figh, and grieve;
[291] The free and vnconstrained fpirit feeles
No weight of my oppreffion. OVID. Worthy *Roman!*
Me thinkes I tafte his miferie; and could
Sit downe, and chide at his malignant ftarres. 60
IVLI. Me thinkes I loue him, that he loues fo truly.
CYTH. This is the perfect'ft loue, liues after death.
+ [GALL. Such is the constant ground of vertue ftill.
PLAV. It puts on an infeparable face.
CHLO. Haue you markt euery thing, CRISPINVS? 65
CRIS. Euery thing, I warrant you.
CHLO. What gentlemen are thefe? doe you know
them?
CRIS. I, they are *poets*, lady.
CHLO. *Poets?* they did not talke of me fince I went, 70
did they?
CRIS. O yes, and extold your perfections to the
heauens.
CHLO. Now in finceritie, they be the fineft kind of
men, that euer I knew: *Poets?* Could not one get 75
the Emperour to make my husband a *Poet*, thinke you?
CRIS. No, ladie, 'tis loue, and beautie make *Poets*:
and fince you like *Poets* fo well, your loue, and beauties
fhall make me a *Poet*.
CHLO. What fhall they? and fuch a one as thefe? 80
CRIS. I, and a better then thefe: I would be forry
elfe.
CHLO. And fhall your lookes change? and your
haire change? and all, like thefe?
CRIS. Why, a man may be a *Poet*, and yet not 85
change his haire, lady.

58 oppreffion. *Exit.* Q, G, N64 *Re-enter* CHLOE. G, N

CHLO. Well, wee shall see your cunning: yet if you
can change your haire, I pray, doe.

ALBI. Ladies, and lordings, there's a flight banquet
staies within for you, please you draw neere, and 90
accoft it.

IVLI. We thanke you, good ALBIVS: but when shall
wee see those excellent iewels you are commended to
haue?

ALBI. At your ladiships seruice. I got that speech 95
by seeing a play last day, and it did me some grace now:
I see, 'tis good to collect sometimes; I'll frequent these
plaies more then I haue done, now I come to be familiar
with courtiers.

GALL. Why, how now, HERMOGENES? what ailest 100
thou trow?

HERM. A little melancholy, let me alone, pray thee.

GALL. Melancholy! how so?

HERM. With riding: a plague on all coaches for me.

CHLO. Is that hard-fauour'd gentleman a *poet* too; 105
CYTHERIS?

CYTH. No; this is HERMOGENES, as humorous as a
poet though: he is a *Musician*.

CHLO. A *Musician*? then he can sing.

CYTH. That he can excellently; did you neuer 110
heare him?

CHLO. O no: will he be intreated, thinke you?

CYTH. I know not. Friend, Mistresse CHLOE
would faine heare [292] HERMOGENES sing: are you
interested in him? 115

GALL. No doubt, his owne humanitie will com-
mand him so farre, to the satisfaction of so faire a
beautie; but rather then faile, wee'll all bee suiters to
him.

88 *Re-enter* ALBIUS. G, N 89 lordlings G 95 service."
[*Aside.*] N 99 [*Aside.*] G 102 pr'y thee 1640, 1692, 1716
pr'ythee W prithce G, N

HERM. 'Cannot sing. 120

GALL. Pray thee, HERMOGENES.

HERM. 'Cannot sing.

GALL. For honour of this gentlewoman, to whose house, I know thou maist be euer welcome.

CHLO. That he shall in truth, fir, if he can sing. 125

OVID. What's that?

GALL. This gentlewoman is wooing HERMOGENES for a song.

OVID. A song? come, he shall not denie her.

HERMOGENES? 130

HERM. 'Cannot sing.

GALL. No, the ladies must doe it, hee staies but to haue their thanks acknowledg'd as a debt to his cunning.

IVLI. That shall not want: our selfe will be the first shall promise to pay him more then thanks, vpon a fauour so worthily vouchsaf't. 135

HERM. Thanke you, Madame, but 'will not sing.

TIBV. Tut, the onely way to winne him, is to abstaine from intreating him. 140

CRIS. Doe you loue finging, ladie?

CHLO. O, passingly.

CRIS. Intreat the ladies, to intreat me to sing then, I beseech you.

CHLO. I beseech your grace, intreat this gentleman to sing. 145

IVLI. That we will CHLOE; can he sing excellently?

CHLO. I thinke so, Madame: for he intreated me, to intreat you, to intreat him to sing.

CRIS. Heauen, and earth! would you tell that? 150

IVLI. Good fir, let's intreat you to vse your voice.

CRIS. Alas, Madame, I cannot in truth.

PLAV. The gentleman is modest: I warrant you, he sings excellently.

139 Tib. [*In a low voice.*] N

OVID. HERMOGENES, cleere your throat: I fee by 155
him, here's a gentleman will worthily challenge you.

CRIS. Not I, fir, I'le challenge no man.

TIBV. That's your modestie, fir: but wee, out of an
assurance of your excellencie, challenge him in your
behalf. 160

CRIS. I thanke you, gentlemen, I'le doe my best.

HERM. Let that best be good, fir, you were best.

GALL. O, this contention is excellent. What is't
you sing, fir?

CRIS. *If I freely may discover, &c.* Sir, I'le sing 165
that.

OVID. One of your owne compositions, HERMO-
GENES. He offers you vantage enough.

CRIS. Nay truely, gentlemen, I'le challenge no man—:
I can sing but one staffe of the dittie neither. 170

[293] GALL. The better: HERMOGENES himselve will
bee intreated to sing the other.

SONG.

I *If I freely may discover,*
What would please me in my louer:
I would haue her faire, and wittie, 175
Sauouring more of court, then cittie;
A little proud, but full of pittie:
Light, and humorous in her toying.
Oft building hopes, and foone destroying,
Long, but sweet in the enioying, 180
Neither too easie, nor too hard:
All extremes I would haue bard.

GALL. Beleeue me, fir, you sing most excellently.

OVID. If there were a praife aboue excellence, the
gentleman highly deserues it. 185

162 were bet N 165 *discover*, sir; G 170 stave N
SONG] CANTVS Q CRISPINUS *sings*. G CRISPINUS, *accompanied*,
sings. N 173 *may*] can 1640

HERM. Sir, all this doth not yet make mee enuie
you: for I know I sing better then you.

TIBV. Attend HERMOGENES, now.

2.

*Shée should be allowed her passions,
So they were but vs'd as fashions;* 190

*Sometimes froward, and then frowning,
Sometimes sickish, and then frowning,
Euery fit, with change, still crowning.
Purely iealous, I would haue her,
Then onely constant when I craue her.* 195
'Tis a vertue should not faue her.

*Thus, nor her delicats would cloy me,
Neither her peeuishnesse annoy me.*

IVLI. Nay, HERMOGENES, your merit hath long since
beene both knowne, and admir'd of vs. 200

HERM. You shall heare me sing another: now will
I begin.

GALL. We shall doe this gentlemans banquet too
much wrong, that staies for vs, ladies.

IVLI. 'Tis true: and well thought on, CORNELIVS 205
GALLVS.

HERM. Why 'tis but a short aire, 'twill be done
presently, pray'tay; strike musique.

OVID. No, good HERMOGENES: wee'll end this dif-
ference within. 210

IVLI. 'Tis the common disease of all your musicians,
hat they know no meane, to be intreated, either to
begin, or end.

ALBI. Please you lead the way, gentles?

ALL. Thankes, good ALBIVS. 215

[294] ALBI. O, what a charme of thankes was here
put vpon me! O IOVE, what a fetting forth it is to a

186 yet] om. N 2.] II. 1716, W HERMOGENES, accompanied. G
HERMOGENES, accompanied, sings. N 215 Exeunt. Q [Exeunt all
but Albius. G, N

man, to haue many courtiers come to his house!
 Sweetly was it said of a good olde house-keeper; *I had
 rather want meate, then want ghests*: specially, if they 220
 be courtly ghests. For, neuer trust me, if one of their
 good legges made in a house, be not worth all the good
 cheere, a man can make them. Hee that would haue
 fine ghests, let him haue a fine wife; he that would haue
 a fine wife, let him come to me. 225

CRIS. By your kind leaue, Master ALBIVS.

ALBI. What, you are not gone, Master CRISPINVS?

CRIS. Yes faith, I haue a desseigne drawes me
 hence: pray' sir, fashion me an excuse to the ladies.

ALBI. Will you not stay? and see the iewels, sir? 230
 I pray you stay.

CRIS. Not for a million, sir, now; Let it suffice, I
 must relinquish; and so in a word, please you to expiate
 this complement.

ALBI. Mum. 235

CRIS. Ile presently goe and engle some broker, for
 a *Poets* gowne, and bespeake a garland: and then
 ieweller, looke to your best iewell yfaith.

218 many] may Q 225 *Re-enter* CRISPINVS. G, N 235 *Exit*.
 Q, G, N 236 ingle N 238 *Exit*. Q, G, N *Finis Actus*
Secundi. Q

Act III. Scene i.

HORACE, CRISPINVS.

Hot. li. i. Sat. 9

HMh? yes; I will begin an *ode* so: and it shall be
to MECÆNAS.

CRIS. 'Slid, yonder's HORACE! they say hee's
an excellent *Poet*: MECÆNAS loues him. Ile fall into
his acquaintance, if I can; I thinke he be composing, as 5
he goes i' the street! ha? 't is a good humour, and he
be: Ile compose too.

HORA. *Swell me a bowle with lustie wine,
Till I may see the plump LYÆVS swim
Above the brim:* 10

*I drinke, as I would wright,
In flowing measure, fill'd with flame, and spright.*

CRIS. Sweet HORACE, MINERVA, and the *Muses*
stand auspicious to thy desseignes. How far'it thou,
sweete man? frolicke? rich? gallant? ha? 15

HORA. Not greatly gallant, sir, like my fortunes;
well. I'm bold to take my leaue, sir, you'd naught else,
sir, would you?

CRIS. Troth, no, but I could wish thou did'st know
vs, HORACE, we are a scholer, I assure thee. 20

HORA. A scholer, sir? I shall bee couetous of your
faire knowledge.

CRIS. Gramercie, good HORACE. Nay, we are new
turn'd *Poet* too, which is more; and a *Satyrist* too,
which is more then that: I write iust in thy veine, I. 25

ACTVS TERTIVS. SCENA PRIMA. Q. *Act . . . CRISPINVS.]*
The Via Sacra, (or Holy Street.) G, N *Enter* HORACE, CRISPINVS *fol-*
lowing. G HORACE *meditating.* N Hot. . . . 9] [*Hor. lib. i. sat.*
9.] W om. G, N 1 *Hor. Q.* 1716+ HAh? 1640 HA! 1716, W
Umph G 2 *Enter* CRISPINVS. N 16 Not] Nor 1716
17 I' am 1640 you'le 1640 you'll 1692, 1716, W, G

I am for your *odes* or your *fermons*, or any thing indeed; wee are a gentleman besides: our name is RVFVS LABERIUS CRISPINVS, we are a prettie *foick* too.

[295] HORA. To the proportion of your beard, I thinke it, fir.

30

CRIS. By PHŒBVS, here's a most neate fine street, is't not? I protest to thee, I am enamour'd of this street now, more then of halfe the streets of *Rome*, againe; 'tis so polite, and terse! There's the front of a building now. I studie architecture too: if euer I should build, I'de haue a house iust of that *prospectiue*.

35

HORA. Doubtlesse, this gallants tongue has a good turne, when hee sleepest.

CRIS. I doe make verses, when I come in such a street as this: O your city-ladies, you shall ha'hem fit in euery shop like the *Muses*—offring you the *castalian* dewes, and the *thespian* liquors, to as many as haue but the sweet grace and audacitie to—sip of their lips. Did you neuer heare any of my verses?

40

HORA. No, fir (but I am in some feare, I must, now.)

45

CRIS. I'll tell thee some (if I can but recouer 'hem) I compos'd e'en now of a dressing, I saw a iewellers wife weare, who indeede was a iewell her selfe: I preferre that kind of tire now, what's thy opinion, HORACE?

50

HORA. With your filuer bodkin, it does well, fir.

CRIS. I cannot tell, but it stirres me more then all your court-curles, or your spangles, or your tricks: I affect not these high gable-ends, these *tufcane*-tops, nor your coronets, nor your arches, nor your *pyramid's*; giue me a fine sweet—little delicate dressing, with a

55

26 Sermones 1640, 1692, 1716 "Sermones" N 36 I'd 1640
37-8 [*Aside.* G, N 45-6 [*Aside.* G, N 48 dressing] veluet
cap Q 50 now [*Describing it with his hands.*]; N 57 delicate
dressing] veluet Cap Q

bodkin, as you fay: and a mushrome, for all your other
ornatures.

HORA. Is't not possible to make an escape from him? 60

CRIS. I haue remitted my verses, all this while, I
thinke I ha' forgot 'hem.

HORA. Here's he, could wish you had elfe.

CRIS. Pray LOVE, I can intreat 'hem of my memorie.

HORA. You put your memorie to too much 65
trouble, fir.

CRIS. No, fweet HORACE, we must not ha' thee
thinke so.

HORA. I crie you mercy; then, they are my eares
That must be tortur'd: well, you must haue patience,
eares. 70

CRIS. Pray thee, HORACE, obserue.

HORA. Yes, fir: your fatten sleeue begins to fret at
the rug that is vnderneath it, I doe obserue: And your
ample veluet bafes are not without euident staynes of a
hot disposition, naturally. 75

CRIS. O— I'll die them into another colour, at
pleasure: how many yards of veluet dost thou thinke
they containe?

HORA. Hart! I haue put him now in a fresh way
To vex me more: Faith, fir, your mercers booke 80
Will tell you with more patience, then I can;
(For I am crost, and so's not that, I thinke.)

CRIS. S'light, these verses haue lost me againe: I
shall not inuite 'hem to mind, now.

HORA. Racke not your thoughts, good fir; rather,
deferre it 85
[296] To a new time; I'll meete you at your lodging,
Or where you please: Till then, LOVE keepe you, fir.

CRIS. Nay, gentle HORACE, stay: I haue it, now.

HORA. Yes, fir. APOLLO, HERMES, IVPITER, looke
down vpon me. 90

60 [*Aside.* G, N

63 [*Aside.* G, N

69 mercy; [*Aside.*] N

74 bafes] hose Q

79 Hart!] om. 1640

[*Aside.*] N

81 can:

[*Aside.*] N

89-90 [*Aside.*] G, N

CRIS. *Rich was thy hap, sweet, deintie cap,
There to be placed:
Where thy fsmooth blacke, sleeke white may
fmacke,
And both be graced.*

white is there vsurpt for her brow; her forehead: and 95
then *sleeke*, as the *parallell* to *fsmooth*, that went before.
A kind of *Paranomasie*, or *Agnomination*: doe you
conceiue, fir?

HORA. Excellent. Troth, fir, I must be abrupt, and 100
leauē you.

CRIS. Why, what haste hast thou? pray thee, stay a
little: thou shalt not goe yet, by PHŒBVVS.

HORA. I shall not? what remedie? Fie, how I
fweat with suffering!

CRIS. And then—— 105

HORA. Pray, fir, giue me leauē to wipe my face a
little.

CRIS. Yes, doe, good HORACE.

HORA. Thanke you, fir.

Death! I must craue his leauē to pisse anon; 110

Or that I may goe hence with halfe my teeth:

I am in some such feare. This tyrannie

Is strange, to take mine eares vp by *commifision*,

(Whether I will or no) and make them stalls

To his lewd *folacifmes*, and worded traff. 115

Happy thou, bold BOLANVS, now, I say;

Whose freedome, and impatience of this fellow,

Would, long ere this, haue call'd him foole, and foole,

And ranke, and tedious foole, and haue flung iests

91 *deintie*] Veluet Q 101 pr'y thee 1640, 1692, 1716, W pritheē
G, N 103 [*Aside.*] N 109 [*Aside.*] N 110 I] om. Q
p—— G

116–118 Happy the bold *Bolanus*, now, I say:

Romes Common Buffon: His free Impudence

Would, long ere this, haue cald this fellow, Foole; Q

119 flung 1716, W, G

As hard as stones, till thou hadst pelted him 120
 Out of the place: whil't my tame modestie
 Suffers my wit be made a solemne asse
 To beare his fopperies——

CRIS. HORACE, thou art miserably affected to be
 gone, I see. But—pray thee, let's proue, to enioy thee 125
 awhile. Thou hast no bufineffe, I assure me. Whether
 is thy iourney directed? ha?

HORA. Sir, I am going to visit a friend, that's sicke.

CRIS. A friend? What's he? doe not I know him?

HORA. No, sir, you doe not know him; and 'tis not 130
 the worfe for him.

CRIS. What's his name? where's he lodg'd?

HORA. Where, I shall be fearefull to draw you out
 of your way, sir; a great way hence: Pray', sir, let's
 part. 135

CRIS. Nay, but where is't? I pray thee, say.

HORA. On the farre side of all *Tyber* yonder, by
 CAESARS gardens.

[297] CRIS. O, that's my course directly; I am for
 you. Come, goe: why stand'st thou? 140

HORA. Yes, sir: marry, the plague is in that part
 of the citie; I had almost forgot to tell you, sir.

CRIS. Fow: It's no matter, I feare no pestilence, I
 ha' not offended PHŒBUS.

HORA. I haue, it seemes; or else this heauie scourge 145
 Could ne're haue lighted on me——

CRIS. Come, along.

HORA. I am to goe downe some halfe mile, this way,
 sir, first, to speake with his physician: And from
 thence to his apothecary, where I shall stay the mixing 150
 of diuers drugs——

CRIS. Why, it's all one. I haue nothing to doe,
 and I loue not to be idle, I'll beare thee companie.

123 [*Aside.* G 126 Whither 1716+ 136 pr'y thee 1640,
 1692, 1716, W prithe G, N 145 [*Aside.*] N

How call'st thou the pothecary?

HORA. O, that I knew a name would fright him 155
now. Sir RHADAMANTHVS, RHADAMANTHVS, fir.

There's one so cald, is a iust iudge, in hell,
And doth inflict strange vengeance on all those,
That (here on earth) torment poore patient spirits.

CRIS. He dwells at the three *Furies*, by IANVS 160
Temple?

HORA. Your pothecary does, fir.

CRIS. Hart, I owe him money for sweet meates, and
hee has laid to arrest me, I heare: but——

HORA. Sir, I haue made a most solemne vow: I will 165
neuer baile any man.

CRIS. Well then, I'll sweare, and speake him faire,
if the worst come. But his name is MINOS, not
RHADAMANTHVS, HORACE.

HORA. That may bee, fir: I but guest at his name 170
by his signe. But your MINOS is a iudge too, fir?

CRIS. I protest to thee, HORACE (doe but taste mee
once) if I doe know my selfe, and mine owne vertues
truely, thou wilt not make that esteeme of VARIVS, or
VIRGIL, or TIBVLLVS, or any of 'hem indeed, as now in 175
thy ignorance thou dost; which I am content to for-
giue: I would faine see, which of these could pen more
verfes in a day, or with more facilitie then I; or that
could court his mistris, kisse her hand, make better sport
with her fanne, or her dogge—— 180

HORA. I cannot baile you yet, fir.

CRIS. Or that could moue his body more gracefully,
or dance better: you shoo'd see mee, were it not i' the
street——

HORA. Nor yet. 185

CRIS. Why, I haue beene a reueller, and at my
cloth of siluer sute, and my long stocking, in my time,
and will be againe——

154 Apothecary 1640, 1716+ 155 [*Aside.*] N 156 Sir] om.
Q RHADAMANTHVS, . . . sir.] *Rhadamanthus* Sir: Q

HORA. If you may be trusted, fir.

CRIS. And then for my finging, HERMOGENES him- 190
felfe enuies me; that is your onely Master of musique
you have in *Rome*.

[208] HORA. Is your mother liuing, fir?

CRIS. Au: Conuert thy thoughts to somewhat else, 195
I pray thee.

HORA. You haue much of the mother in you, fir:
your father is dead?

CRIS. I, I thanke LOVE, and my grand-father too and
all my kinf-folkes, and well compos'd in their vrnes.

HORA. The more their happinesse; that rest in peace, 200
Free from th'abundant torture of thy tongue;

Would I were with them too. CRIS. What's that,
HORACE?

HORA. I now remember me, fir, of a fad fate
A cunning woman, one SABELLA fung 205
When in her vrne, she cast my destinie,
I being but a child. CRIS. What was't I pray thee?

HORA. Shee told me, I should surely neuer perish
By famine, poyson, or the enemies sword;
The *hecticke* feuer, cough, or pleurisie, 210
Should neuer hurt me; nor the tardie gowt:
But in my time, I should be once surpriz'd,
By a strong tedious talker, that should vex
And almost bring me to consumption.
Therefore (if I were wife) she warn'd me shunne 215
All such long-winded monsters, as my bane:
For if I could but scape that one discourser,
I might (no doubt) proue an olde aged man.
By your leaue, fir?

CRIS. Tut, tut: abandon this idle humour, 'tis 220
nothing but melancholy. 'Fore LOVE, now I thinke ont,
I am to appeare in court here, to answere to one that
has me in fuit; sweet HORACE, goe with mee, this is

189 [*Aside.*] N

201 [*Aside.*] N

219 [*Going.* G, N

my houre: if I neglect it, the law proceedes against me.
Thou art familiar with these things, pray thee, if thou 225
lou'ft me, goe.

HORA. Now, let me dye, fir, if I know your lawes;
Or haue the power to stand still halfe so long
In their loud courts, as while a case is Argued.
Besides, you know, fir, where I am to goe, 230
And the necessitie.—

CRIS. 'Tis true:—

HORA. I hope the houre of my release be come:
Hee will (vpon this consideration) discharge me, sure.

CRIS. Troth, I am doubtfull, what I may best doe; 235
whether to leaue thee, or my affaires, HORACE?

HORA. O IVPITER, mee, fir; mee, by any meanes: I
beseech you, mee, fir.

CRIS. No faith, I'll venture those now: Thou shalt
see I loue thee, come HORACE. 240

HORA. Nay then, I am desperate: I follow you, fir.
'Tis hard [299] contending with a man that ouer-
comes thus.

CRIS. And how deales MECÆNAS with thee? liber-
ally? ha? Is he open-handed? bountifull? 245

HORA. Hee's still himselfe, fir.

CRIS. Troth, HORACE, thou art exceeding happy
in thy friends and acquaintance; they are all most
choice spirits, and of the first ranke of *Romanes*: I doe
not know that *poet*, I protest, ha's vs'd his fortune more 250
prosperously, then thou hast. If thou would'ft bring
me knowne to MECÆNAS, I should second thy desert
well; thou should'ft find a good sure assistant of mee:
one, that would speake all good of thee in thy absence,
and be content with the next place, not enuying thy 255
reputation with thy patron. Let me not liue, but I
thinke thou and I (in a small time) should lift them all

225 pr'y thee 1640, 1692 prithe 1716+ 228 still] om. Q
229 loud courts] () Courts Q 232 [*He meditates*. N

241 [*Aside*.] Nay, N 242 [*Aside*.] 'Tis N 253 Assistance Q

out of fauour, both VIRGIL, VARIVS, and the best of them; and enioy him wholly to our felues.

HORA. Gods, you doe know it, I can hold no longer; 260

This brize hath prickt my patience: Sir, your filkenesse
Cleerely mistakes MECÆNAS, and his house;
To thinke, there breathes a spirit beneath his roofe,
Subiect vnto those poore affections
Of vnder-mining enuie, and detraction, 265
Moodes, onely proper to base groueling minds:
That place is not in *Rome*, I dare affirme,
More pure, or free, from such low common euils.
There's no man greeu'd, that this is thought more rich,
Or this more learned; each man hath his place, 270
And to his merit, his reward of grace:
Which with a mutuall loue they all embrace.

CRIS. You report a wonder! 'tis scarce credible, this.

HORA. I am no torture, to enforce you to beleue it, 275
but 'tis so.

CRIS. Why, this enflames mee with a more ardent
desire to bee his, then before: but, I doubt I shall find
the entrance, to his familiaritie, somewhat more then
difficult, HORACE. 280

HORA. Tut, you'le conquer him, as you haue done
me; There's no standing out against you, sir, I see that.
Either your importunitie, or the intimation of your
good parts; or——

CRIS. Nay, I'le bribe his porter, and the groomes 285
of his chamber; make his doores open to mee that way,
first: and then, I'le obserue my times. Say, he should
extrude mee his house to day; shall I therefore desist,
or let fall my suite, to morrow? No: I'le attend him,
follow him, meet him i' the street, the high waies, run 290

259 *Hor.* [*Aside.*] N 261 hath] has 1716, + silkness W, G
silkenness N 275 Torturer Q, W+ 283 Importunacy Q

by his coach, neuer leaue him. What? Man hath nothing giuen him, in this life, without much labour.

HORA. And impudence.

Archer of heauen, PHŒBVVS, take thy bow,
And with a full drawne shaft, naile to the earth 295
This PYTHON; that I may yet run hence, and liue:
[300] Or brawnie HERCVLES, doe thou come downe,
And (though thou mak'ft it vp thy thirteenth labour)
Rescue me from this HYDRA of discourse, here.

Act III. Scene II.

ARISTIVS, HORACE, CRISPINVS.

HORACE, well met. HORA. O welcome, my releuer,

ARISTIVS, As thou lou'ft me, ranfome me.

ARIS. What ayl'ft thou, man? HORA. 'Death, I am feaz'd on here 5
By a Land-Remora, I cannot stirre;
Not moue, but as he please. CRIS. Wilt thou goe,
HORACE?

HORA. 'Hart! he cleaues to me like ALCIDES shirt,
Tearing my flesh, and sinnewes; ô, I ha' beene vext 10
And tortur'd with him, beyond fortie feuers.
For IOVES sake, find some meanes, to take me from him.

ARIS. Yes, I will: but I'll goe first, and tell
MECCENAS.

CRIS. Come, shall we goe? 15

ARIS. The iest will make his eyes runne, yfaith.

HORA. Nay, ARISTIVS?

ARIS. Farewell, HORACE.

291 " Man Q 293 [*Aside.*] N 298 tho' W+
SCENA SECVNDA. Q Act . . . CRISPINVS.] Enter FUSCUS
ARISTIVS. G, N CRISPINVS *not knowing him stands apart.* N
1 Aristius. Q Ari. 1716+ 2 releuer] Redeemer Q 7 pleases
1640, 1716+ Not] Nor W 10 I've been G 14 [*Aside.* G
16 [*Aside.* G 18 [*Going.* G

HORA. 'Death! will a'leauē me? FVSCVS ARISTIVS,
doe you heare? Gods of *Rome!* you said, you had 20
somewhat to say to me, in priuate.

ARIS. I, but I see, you are now imploi'd with that
gentleman: 'twere offence to trouble you. I'll take
some fitter oportunitie, farewell.

HORA. Mischiefe, and torment! ô, my soule, and 25
heart,
How are you crampt with anguish! Death it selfe
Brings not the like convulsions. ô, this day,
That euer I should view thy tedious face——

CRIS. HORACE, what passion? what humour is this?

HORA. Away, good prodigie, afflict me not. 30
(A friend, and mocke me thus!) neuer was man
So left vnder the axe——how now.

Act III. Scene III.

MINOS, LICTORS, CRISPINVS, HORACE.

THat's he, in the imbrodered hat, there, with the
ash-colour'd feather: his name is LABERIVS
CRISPINVS.

LICT. LABERIVS CRISPINVS; I arrest you in the 5
Emperours name.

CRIS. Me, sir? doe you arrest me?

LICT. I, sir, at the sute of Master MINOS the
pothecarie.

[301] HORA. Thankes, great APOLLO: I will not slip
thy fauour offered me in my escape, for my fortunes. 10

19 a'] he G 23 offence] sinne Q 24 farewell.] Aduē. *Exit.*
Q [*Exit.* G, N 29 humour is] Humours Q 32 axe.— | *Enter*
MINOS, with two Lictors. | How now? G, N

SCENA TERTIA. Q *Act* . . . DEMETRIVS.] om. G, N 1 *Minos.*
Q *Min.* 1716+ 8 *Apothecary* Q, W, G 'pothecary N
10 [*Exit hastily.* G, N

CRIS. Master MINOS? I know no master MINOS.
Where's HORACE? HORACE? HORACE?

MINO. Sir, doe not you know me?

CRIS. O yes; I know you, master MINOS: 'crie you
mercy. But HORACE? Gods me, is he gone? 15

MINO. I, and so would you too, if you knew how.
Officer, looke to him.

CRIS. Doe you heare, master MINOS? pray' let's be
vs'd like a man of our owne fashion. By IANVS, and
IUPITER, I meant to haue paied you next weeke, euery 20
drachme. Seeke not to eclipse my reputation, thus
vulgarly.

MINO. Sir, your oathes cannot ferue you, you know
I haue forborne you long.

CRIS. I am conscious of it, fir. Nay, I beseech you, 25
gentlemen, doe not exhale me thus; remember 'tis but
for sweet meates——

LICT. Sweet meat must haue fowre fawce, fir.
Come along.

CRIS. Sweet, master MINOS: I am forfeited to 30
eternall disgrace, if you doe not commiferate. Good
officer, be not so officious.

15 Gods 'Slid Q 27 sweetmeats G sweatmeats N 28 sweat-
meats N

Act III. Scene III.

TVCCA, PVRGVS. MINOS, LICTORS,
CRISPINVS, HISTRIO, DE-
METRIVS.

VV Hy, how now, my good brace of bloud-
hounds? whither doe you dragge the
gent'man? you mungrels, you cures, you
ban-dogs, wee are Captaine Tvcca, that talke to you,
you inhumane pilchers. 5

MINO. Sir, he is their prifoner.

TVCC. Their pestilence. What are you, fir?

MINO. A citizen of *Rome*, fir.

TVCC. Then you are not farre distant from a
foole, fir. 10

MINO. A pothecarie, fir.

TVCC. I knew thou wast not a *physician*; fough:
out of my nostrils, thou stink'ft of *lotium*, and the
fyringe: away, quack-faluer. Follower, my sword.

PYRG. Here, noble leader, youle doe no harme with 15
it: I'le trust you.

TVCC. Doe you heare, you, good-man flaue? hooke,
ramme, rogue, catch-pole, lose the gent'man, or by my
veluet armes—

LICT. What will you doe, fir? 20

The Officer strikes up his heeles.

TVCC. Kisse thy hand, my honourable actiue varlet:
and imbrace thee, thus.

[302] PYRG. O patient *metamorphosis*!

SCENA QVARTA. Q Act . . . DEMETRIVS. [*Enter Tucca and*
Pyrgi. G *Enter TUCCA and two Pyrgi.* N 1 *Tuc.* Q, 1716+
2 whether Q 3 gentleman 1640+ 12 thou wast] that was Q
15 1 *Pyr.* G 15-6 [*Aside.* G, N 18 Gentleman 1716+
20 S.D.] om. Q (W places after 22) [*Strikes up his heels, and seizes*
his sword. G, N 23 1 *Pyr.* G *Pyr.* [*Aside to the other.*] N

TVCC. My fword, my tall rafcall.

LICT. Nay, foft, fir: Some wifer then fome. 25

TVCC. What? and a wit to! By PLVTO, thou muft
bee cherifh'd, flauē; here's three drachmes for thee:
hold.

PYRG. There's halfe his lendings gone.

TVCC. Giue mee. 30

LICT. No, fir, your firft word fhall ftand: I'll
hold all.

TVCC. Nay, but, rogue——

LICT. You would make a refcue of our prifoner, fir,
you? 35

TVCC. I, a refcue? away inhumane varlet. Come,
come, I neuer relifh aboue one left at moft; doe not dif-
guft me: Sirra, doe not. Rogue, I tell thee, rogue,
doe not.

LICT. How, fir? rogue? 40

TVCC. I, why! thou art not angrie, rafcall? art
thou?

LICT. I cannot tell, fir, I am little better, vpon thefe
termes.

TVCC. Ha! gods, and fiends! why, do'ft heare? 45
rogue, thou, giue me thy hand; I fay vnto thee, thy
hand: rogue. What? do'ft not thou know me? not
me, rogue? not Captaine TVCCA, rogue?

MINO. Come; pra' furrender the gentleman his
fword, officer; we'll haue no fighting here. 50

TVCC. What's thy name?

MINO. MINOS, an't please you.

TVCC. MINOS? come, hither, MINOS; Thou art a
wife fellow, it feemes: Let me talke with thee.

CRIS. Was euer wretch fo wretched, as vnfortu- 55
nate I?

TVCC. Thou art one of the *centum viri*, old boy,
art' not?

29 2 *Pyrg.* G [*Aside.*] N 37-8 difguft] difgeste Q 45 fiends]
friends 1640, 1692, 1716, W

MINO. No, indeed, maſter Captaine.

TVCC. Goe to, thou ſhalt be, then: I'll ha' thee one, 60

MINOS. Take my ſword from thoſe rafcals, do'ſt thou
fee? goe, doe it: I cannot attempt with patience.
What does this gentleman owe thee, little MINOS?

MINO. Fourefcore *feſteries*, ſir.

TVCC. What? no more? Come, thou ſhalt releafe 65
him, MINOS: what, I'll bee his baile, thou ſhalt take
my word, old boy, and caſheere theſe furies: thou ſhalt
do't, I fay, thou ſhalt, little MINOS, thou ſhalt.

CRIS. Yes, and as I am a gentleman, and a reueller,
I'll make a peece of *poetrie*, and abſolue all, within 70
theſe fiue daies.

TVCC. Come, MINOS is not to learne how to vſe a
gent'man of qualitie, I know; My ſword: If hee pay
thee not, I will, and I muſt, old boy. Thou ſhalt bee
my pothecary too: ha'ſt good *eringo's*, MINOS? 75

MINO. The beſt in *Rome*, ſir.

TVCC. Goe too then——Vermine, know the houſe.

[303] PYRG. I warrant you, Collonell.

TVCC. For this gentleman, MINOS?

MINO. I'll take your word, Captaine. 80

TVCC. Thou haſt it, my ſword——

MINO. Yes, ſir: but you muſt diſcharge the arreſt,
Maſter CRISPINVS.

TVCC. How, MINOS? looke in the gentlemans face,
and but reade his ſilence. Pay, pay; 'tis honour, 85
MINOS.

CRIS. By LOVE, ſweet Captaine, you doe moſt infin-
itely endear, and oblige me to you.

TVCC. Tut, I cannot complement, by MARS: but
IVPITER loue me, as I loue good wordes, and good 90
clothes, and there's an end. Thou ſhalt giue my boy
that girdle, and hangers, when thou haſt worne them a
little more——

CRIS. O IVPITER! Captaine, he' shall haue them
now, presently: please you to be acceptiue, young 95
gentleman.

PYRG. Yes, fir, feare not; I shall accept: I haue
a prettie foolish humour of taking, if you knew all.

TVCC. Not now, you shall not take, boy.

CRIS. By my truth, and earnest, but hee shall, 100
Captaine, by your leaue.

TVCC. Nay, and a 'fweare by his truth, and earnest,
take it boy: doe not make a gent'man forsworne.

LICT. Well, fir, there is your sword; but thanke
master MINOS: you had not carried it as you doe, else. 105

TVCC. MINOS is iust, and you are knaues, and—

LICT. What say you, fir?

TVCC. Passe on, my good scoundrell, passe on, I
honour thee: But, that I hate to haue action with such
base rogues as these; you should ha' seene me vnrip 110
their noses now, and haue sent 'hem to the next barbers,
to stitching: for, doe you see—I am a man of humour,
and I doe loue the varlets, the honest varlets; they
haue wit, and valour: and are indeed good profitable
—errant rogues, as any liue in an empire. Doest 115
thou heare, POETASTER? second me. Stand vp (MINOS)
close, gather, yet, fo. Sir (thou shalt haue a quarter
share, bee resolute) you shall, at my request, take MINOS
by the hand, here, little MINOS, I will haue it fo; all
friends, and a health: Be not inexorable. And thou 120
shalt impart the wine, old boy, thou shalt do't, little
MINOS, thou shalt: make vs pay it in our phyicke.
What? we must liue, and honour the gods, sometimes;
now BACCHVS, now COMVS, now PRIAPVS: euery god, a

97 1 Pyr. G, N 97-8 [*Aside*. G, N 100 hee] a' Q
102 and a'] an he W, G an a N and earnest] om. Q 103 gentle-
man W, G 104 there's W 109 thee: [*Exeunt Lictors*.] G
[*Lictors move off*.] N 112 see [*Overhearing in part, they return*.] N
114 profitable, [*Exeunt Lictors*.] N 115 Arrant 115-6 [*to Cris-
pinus*.] G, N 117 Sir— [*Aside to 1st PYRGUS*.] N .

little. What's he, that stalkes by, there? boy, PYRGVS, 125
you were best let him passe, firrah; doe, ferret, let him
passe, doe.

PYRG. 'Tis a player, fir.

TVCC. A player? Call him, call the lowfie slaue
hither: what, will he faile by, and not once strike, or 130
vaile to a *Man of warre*? ha? doe you [304] heare?
you, player, rogue, stalker, come backe here: no respect
to men of worship, you slaue? What, you are proud,
you rascall, are you proud? ha? you grow rich, doe
you? and purchase, you two-penny teare-mouth? you 135
haue *fortune*, and the good yeere on your side, you
stinkard? you haue? you haue?

HIST. Nay, sweet Captaine, be confin'd to some
reason; I protest I saw you not, fir.

TVCC. You did not? where was your fight, OEDIPVS? 140
you walke with hares eies, doe you? I'll ha' 'hem
glas'd rogue; and you say the word, they shall be
glaz'd for you: come, we must haue you turne fiddler
again, slaue, 'get a base violin at your backe, and march
in a tawnie coate, with one fleewe, to Goofe-faire, and 145
then you'll know vs; you'll see vs then; you will, gulch,
you will? Then, wil't please your worship to haue any
musicke, Captaine?

HIST. Nay, good Captaine.

TVCC. What, doe you laugh, *Owleglas*? death, you 150
perstemptuous varlet, I am none of your fellowes: I
haue commanded a hundred and fiftie such rogues, I.

1. PYR. I, and most of that hundred and fiftie, haue
beene leaders of a legion.

125 little. [*Histris passes by.*] G, N 126 ferret] Leueret Q
128 a Pyr. G 130 what, will] what'l Q 132 here;— | *Enter*
Histris. | G *Re-enter* HISTRIO | N 135 you two-penny teare-
mouth?] om. Q 136 Fortune Q fortune W FORTUNE G, N
142 and] an' W an' G, N 144 violin] viol G 145 and] om.
1692, 1716, W, G 150 *Howleglas* Q, G, N 153 1. PYR.] a Pyr.
G, N 153-4 [*Aside.* G, N

HIST. If I haue exhibited wrong, I'le tender satis- 155
faction, Captaine.

Tvcc. Sai'st thou so, honest vermine? Giue me
thy hand, thou shalt make vs a supper one of these
nights.

HIST. When you please, by LOVE, Captaine, most 160
willingly.

Tvcc. Doeſt thou 'fweare? to morrow then; ſay,
and hold ſlaue. There are ſome of you plaiers honeſt
gent'man-like ſcoundrels, and ſuſpected to ha' ſome wit,
as well as your *poets*; both at drinking, and breaking 165
of ieſts: and are companions for gallants. A man
may ſkelder yee, now and then, of halfe a dozen ſhil-
lings, or ſo. Doeſt thou not know that PANTALABVS
there?

HIST. No, I aſſure you, Captaine. 170

Tvcc. Goe, and bee acquainted with him, then; hee
is a gent'man, parcell-*poet*, you ſlaue: his father was a
man of worſhip, I tell thee. Goe, he pens high, loftie,
in a new ſtalking ſtraine; bigger then halfe the rimers
i' the towne, againe: he was borne to fill thy mouth, 175
MINOTAVRVS, he was: hee will teach thee to teare, and
rand, Raſcall, to him, cheriſh his *muſe*, goe: thou haſt
fortie, fortie, ſhillings, I meane, ſtinkard, giue him in
earneſt, doe, he ſhall write for thee, ſlaue. If hee pen
for thee once, thou ſhalt not need to trauell, with thy 180
pumps full of grauell, any more, after a blinde iade and
a hamper: and ſtalke vpon boords, and barrell heads, to
an old crackt trumpet——

HIST. Troth, I thinke I ha' not ſo much about me,
Captaine. 185

Tvcc. It's no matter: giue him what thou haſt:
Stiffe toe, I'le giue my word for the reſt: though it
lacke a ſhilling, or two, it ſkills not: Goe, thou art an

164 Gent'men-like 1692, 1716, W gentlemen-like G 164-6 and
ſuſpected . . . gallants.] om. Q 168 PANTALABVS] *Caprichio* Q
172 gentleman G 182-3 and ſtalke . . . trumpet——] om. Q
187 *Stiffe toe*] *Paunch* Q

honest shifter, I'll ha' the *statute* repeal'd for thee.
 MINOS, I [305] must tell thee, MINOS, thou hast 190
 dejected yon gent'mans spirit exceedingly: do'st
 observe? do'st note, little MINOS?

MINO. Yes, sir.

TVCC. Goe to then, raise; recouer, doe. Suffer
 him not to droop, in prospect of a player, a rogue, a 195
 stager: put twentie into his hand, twentie, festerces, I
 meane, and let no bodie see: goe, doe it, the worke
 shall commend it selfe, be MINOS, I'll pay.

MINO. Yes forsooth, Captaine.

2. PYR. Doe not we seeue a notable sharke? 200

TVCC. And what new matters haue you now afoot,
 firrah? ha? I would faine come with my cockatrice
 one day, and see a play; if I knew when there were a
 good bawdie one: but they say, you ha' nothing but
humours, reuells, and satyres, that girde, and fart at 205
 the time, you slaue.

HIST. No, I assure you, Captaine, not wee. They
 are on the other side of *Tyber*: we haue as much ribald-
 rie in our plaies, as can bee, as you would wish,
 Captaine: All the finners, i' the suburbs, come, and 210
 applaud our action, daily.

TVCC. I heare, you'll bring me o' the stage there;
 you'll play me, they say: I shall be presented by a sort
 of copper-lac't scoundrels of you: life of PLUTO, and
 you stage me, stinkard; your mansions shall sweat 215
 for't, your tabernacles, varlets, your *Globes*, and your
Triumphs.

HIST. Not we, by PHOEBVS, Captaine: doe not doe
 vs imputation without desert.

189 shifter] *Twentie i' the hundred* Q 191 gentleman's G
 196 festerces] *Drachmes* Q 200 [*Aside.* G [To 1st.] N
 205 *Humours, Revells, and Satyres* 1640 'Humours,' 'Revels,' and
 'Satires,' W HUMOURS, REVELS, and SATIRES G 'HUMOURS,'
 REVELS,' and 'SATIRES,' N f—t G 210 i'] in W 214 life]
 Death Q

Tvcc. I wu' not, my good two-penny rascall: reach mee thy neufe. Do'st heare? What wilt thou giue mee a weeke, for my brace of beagles, here, my little point-truffers? you shall ha' them act among yee. Sirrah, you, pronounce. Thou shalt heare him speake, in king DARIVS dolefull straine. 225

I. PYR. *O dolefull dayes! O direfull deadly dump!
O wicked world! and worldly wickednesse!
How can I hold my fist from crying, thump,
In rue of this right rascall wretchednesse!*

Tvcc. In an amorous vaine, sirrah, peace. 230

I. PYR. *O, shee is wilder, and more hard, withall,
Then beast, or bird, or tree, or stonie wall.
Yet might shee loue me, to vpreare her state:
I, but perhaps, shee hopes some nobler mate.
Yet might shee loue me, to content her fire: 235
I, but her reason masters her desire.
Yet might shee loue me as her beauties thrall:
I, but I feare, shee cannot loue at all.*

Tvcc. Now, the horrible fierce Souldier, you, sirrah.

I. PYR. *What? will I braue thee? I, and beard thee too.* 240

*A roman spirit scornes to beare a braine,
So full of base pusillanimitie.*

[306] DEMET. HIST. Excellent.

Tvcc. Nay, thou shalt see that, shall rauish thee anon: prick vp thine eares, stinkard: the Ghost, boies. 245

I. PYR. *Vindicta.*

2. PYR. *Timoria.*

I. PYR. *Vindicta.*

2. PYR. *Timoria.*

I. PYR. *Veni.*

250

2. PYR. *Veni.*

220 wu'] will G 230 vaine now; 1640 235 fire] Fire 1692
Fire 1716 fire W, G 238 [DEMETRIUS enters during this or during
the Darius' bit. N 239 horrible Q 240 I. PYR.] 2 PYR. G, N
243 DEMET.] om G, N

Tvcc. Now, thunder, firrah, you, the rumbling
plaiier.

1. PYR. I, but some bodie must crie (*murder*) then,
in a small voice. 255

Tvcc. Your fellow-sharer, there, shall do't; Crie,
firrah, crie.

1. PYR. *Murder, murder.*

2. PYR. *Who calls out murder? lady, was it you?*

DEMET. HIST. O, admirable good, I protest. 260

Tvcc. Sirrah, boy, brace your drumme a little
straighter, and doe the t'other fellow there, hee in the
—what sha' call him—and yet, stay too.

2. PYR. *Nay, and thou dalliest, then I am thy foe,
And feare shall force, what friendship cannot win; 265
Thy death shall burie what thy life conceales,
Villaine! thou diest, for more respecting her—*

1. PYR. *O, stay my Lord.*

2. PYR. *Then me: yet speake the truth, and I will
guerdon thee:*

But if thou dally once againe, thou diest. 270

Tvcc. Enough of this, boy.

2. PYR. *Why then lament therefore: damn'd be thy
guts vnto king PLVTOES hell, and princely EREBUS; for
sparrowes must haue foode.*

HIST. 'Pray, sweet Captaine, let one of them doe a 275
little of a ladie.

Tvcc. O! he will make thee eternally enamour'd of
him, there: doe, firrah, doe: 'twill allay your fellowes
furie a little.

1. PYR. *Master, mocke on: the fcorne thou giuest me, 280
Pray IOVE, some lady may returne on thee.*

254 1. PYR.] 2 Pyr. G, N 260 DEMET.] om. G *Dem. and Hist.* N
262 straiter 1640, 1716, G, N 263 —and 'yet, stay' too. N
267 her—] *her, than me.* Q 269 *Then me: yet*] *Yet* Q
272 d—n'd G 274 food— W+ 275 Pray W+

2. PYR. No: you shall see mee doe the *Moore*:
Master, lend mee your scarfe a little.

TVCC. Here, 'tis at thy seruice, boy.

2. PYR. You, master MINOS, harke hither a little. 285

They with-draw to make themselves ready.

TVCC. How do'st like him? art not rapt? art not
tickled now? do'st not applaud, rascal? do'st not
applaud?

HIST. Yes: what will you aske for 'hem a weeke,
Captaine? 290

TVCC. No, you manganizing slaue, I will not part
from 'hem: you'll sell 'hem for enghles you: let's ha'
good cheere to morrow-night at supper, stalker, and
then wee'll talke, good capon, and plouer, doe you heare,
firrah? and doe not bring your eating plaier with you 295
there; I cannot away with him: He will eate a legge
of mutton, while I am in my porridge, [307] the leane
POLYPHAGVS, his belly is like *Barathrum*, he looks like
a mid-wife in mans apparell, the slaue. Nor the villan-
ous-out-of-tune fiddler ÆNOBARBVVS, bring not him. 300
What hast thou there? fixe and thirtie? ha?

HIST. No, here's all I haue (Captaine) some fise
and twentie. Pray, sir, will you present, and accommo-
date it vnto the gentleman: for mine owne part, I am
a meere stranger to his humour: besides, I haue some 305
businesse inuites me hence, with Master ASINIVS LVPVS,
the *tribune*.

TVCC. Well: goe thy waies: pursue thy proiects,
let mee alone with this deffeigne; my POETASTER shall
make thee a play, and thou shalt be a man of good 310
parts, in it. But stay, let mee see: Doe not bring your
ÆSOPE, your politician; vnlesse you can ram vp his
mouth with cloues: the slaue smells ranker then some
fixteene dung-hills, and is feunteene times more rot-

282 No:] Now G 285 S.D.] *Exeunt. Q* [*Exit with Minos, to*
make himself ready. G [*Exit with MINOS.* N 292 ingles N
312 Father *Æsope* Q

ten: Mary, you may bring FRISKER, my *sany*: Hee's 315
 a good skipping fwaggerer; and your fat foole there,
 my MANGO, bring him too: but let him not begge
 rapiers, nor scarfes, in his ouer-familiar playing face,
 nor rore out his barren bold iests, with a tormenting
 laughter, betweene drunke, and drie. Doe you heare, 320
 stiffe-toe? Giue him warning, admonition, to forsake
 his sawcy glauering grace, and his goggle eie: it does
 not become him, sirrah: tell him so. I haue stood vp
 and defended you I, to gent'men, when you haue beene
 laid to prey vpon pu'nees, and honest citizens, for socks, 325
 or buskins: or when they ha' call'd you vsurers, or
 brokers, or laid, you were able to helpe to a peece of
 flesh—I haue sworne, I did not thinke so. Nor that
 you were the common retreats for punkes decaid i'
 their practice. I cannot beleue it of you— 330

HIST. 'Thanke you, Captaine: IVPITER, and the rest
 of the gods confine your moderne delights, without dif-
 gust.

Tvcc. Stay, thou shalt see the *Moore*, ere thou
 goest: what's he, with the halfe-armes there, that salutes 335
 vs out of his cloke, like a *motion*? ha?

HIST. O, sir, his dubblet's a little decaied; hee is
 otherwise a very simple honest fellow, sir, one DEMETRIVS,
 a dresser of plaies about the towne, here; we haue hir'd
 him to abuse HORACE, and bring him in, in a play, with 340
 all his gallants: as, TIBVLLVS, MECÆNAS, CORNELIVS
 GALLVS, and the rest.

Tvcc. And: why so, stinkard?

HIST. O, it will get vs a huge deale of money
 (Captaine) and wee haue need on't; for this winter 345
 ha's made vs all poorer, then so many staru'd snakes:
 No bodie comes at vs; not a gentleman, nor a—

315 *Friskin* Q 321 stiffe-toe] Rascall Q 324 gentlemen G
 323-330 I haue . . . you—] om. Q 331 'Thanke you] Yes Q
 335 goest.— | *Enter DEMETRIUS at a distance.* | G halfe-armes] arms N
 338 otherways N

Tvcc. But, you know nothing by him, doe you, to make a play of?

HIST. Faith, not much, Captaine: but our Author 350
will deuife, that, that shall serue in some fort.

Tvcc. Why, my PARNASSVS, here, shall helpe him,
if thou wilt: Can thy Author doe it impudently
enough?

HIST. O, I warrant you, Captaine, and spitefully 355
inough too; hee ha's one of the most ouer-flowing
ranke wits, in *Rome*. He will slander any man that
breathes, if he disgust him.

[308] Tvcc. I'le know the poore, egregious, nitty
rascall, and he haue these commendable qualities, I'le 360
cherish him (stay, here comes the *Tartar*) I'le make a
gathering for him, I: a purse, and put the poore flauie
in fresh rags. Tell him so, to comfort him: well said,
boy.

The boy comes in on Minos shoulders, who stalks, as he acts.

2. PYR. Where art thou, boy? where is CALIPOLIS? 365
*Fight earth-quakes, in the entrailles of the earth,
And easierne whirle-windes in the hellish shades:
Some foule contagion of th'infectèd heauens
Blas't all the trees; and in their cursed tops
The dismall night-rauen, and tragicke owle 370
Breed, and become fore-runners of my fall.*

Tvcc. Well, now fare thee well, my honest penny-
biter: Commend me to seuen-shares and a halfe, and
remember to morrow—if you lacke a seruice, you
shall play in my name, rascalls, but you shall buy your 375
owne cloth, and I'le ha' two shares for my countenance.
Let thy author stay with mee.

DEME. Yes, sir.

351 deuife, . . . fort.] deuise inough: Q 357 ranke] villanous Q
363 him.—[*Demetrius comes forward.* G, N *Re-enter MINOS, with*
2. Pyrgus on his shoulders, and stalks backward and forward, as the boy
acts. G *Re-enter MINOS, with 2nd Pyrgus on his shoulders, and stalks as*
the boy acts. N 364 S.D.] om. Q 367 the] om. N
377 [*Exit Histrio.* G, N

TVCC. 'Twas well done, little MINOS, thou didst
stalk well; forgive me that I said thou stunkst, MINOS: 380
'twas the favour of a *poet*, I met sweating in the street,
hangs yet in my nostrills.

CRIS. Who? HORACE?

TVCC. I; he, dost thou know him?

CRIS. O, he forsooke me most barbarously, I pro- 385
test.

TVCC. Hang him fustie *fatyre*, he smells all goate;
hee carries a ram, vnder his arme-holes, the slaue: I
am the worfe when I see him. Did not MINOS impart?

CRIS. Yes, here are twentie drachmes, he did 390
conuey.

TVCC. Well said, keepe 'hem, wee'll share anon;
come, little MINOS.

CRIS. Faith, Captaine, I'll be bold to shew you a
mistis of mine, a iewellers wife, a gallant, as we goe 395
along.

TVCC. There spoke my *Genius*. MINOS, some of
thy *eringoes*, little MINOS; fend: come hither, PAR-
NASSVS, I must ha' thee familiar with my little locust,
here, 'tis a good vermine, they say. See, here's HOR- 400
ACE, and old TREBATVS, the great lawier, in his
companie; let's auoid him, now: He is too well
seconded.

387 Satyr 1692+ 389 [*Aside to Crispinus.* G, N 390 here
are] here's Q 400 say. *Exeunt. Finis Actus Tertij.* Q [*Horace*
and Trebatius pass over the stage.] G, N 400-403 See, . . . second-
ed.] om. Q 403 *Exeunt.* G, N

Act III. Scene v.

HORACE, TREBATIVS.

Hor. Sat. i. li. 2.

- T**Here are, to whom I feeme exceffiue fower;
 And paſt a *ſatyres* law, t'extend my power:
 Others, that thinke what euer I haue writ
 Wants pith, and matter to eterniſe it;
 [309] And that they could, in one daies light, diſcloſe 5
 A thouſand verſes, ſuch as I compoſe.
 What ſhall I doe, TREBATIVS? ſay. TREB. Surceaſe.
 HORA. And ſhall my *Muſe* admit no more encreaſe?
 TREB. So I aduiſe. HORA. An ill death let mee
 die.
 If 'twere not beſt; but ſleepe auoids mine eye: 10
 And I vſe theſe, leſt nights ſhould tedious ſeeme.
 TREB. Rather, contend to ſleepe, and liue like them,
 That holding golden ſleepe in ſpeciall price,
 Rub'd with ſweet oiles, ſwim ſiluer *Tyber* thrice,
 And euery eu'en, with neat wine ſteeped be: 15
 Or, if ſuch loue of writing rauiſh thee,
 Then dare to ſing vnconquer'd CAESARS deeds;
 Who cheeres ſuch aſtions, with abundant meeds.
 HORA. That, father, I deſire; but when I trie,
 I feele defects in euery facultie: 20
 Nor is't a labour fit for euery pen,
 To paint the horrid troups of armed men;
 The lances burſt, in GALLIA's ſlaughtred forces;
 Or wounded *Parthians*, tumbled from their horſes:
 Great CAESARS warres cannot be fought with words. 25
 TREB. Yet, what his vertue in his peace affords,
 His fortitude, and iuſtice thou canſt ſhow;

Act . . . TREBATIVS.] This ſcene is not in Q. G tranſpoſes it to the end of Act V., where his heading is: HORACE and TREBATIVS. A Dialogue. Sat. I. Lib. 2. SCENE II. N 1 Hor. 1716+

As wife LVCILIVS, honor'd SCIPIO.

HORA. Of that, my powers shall suffer no neglect,
When such sleight labours may aspire respect: 30
But, if I watch not a most chosen time,
The humble wordes of FLACCVS cannot clime
The'attentive eare of CAESAR; nor must I
With lesse obseruance shunne grosse flatterie:
For he, repofed safe in his owne merit, 35
Spurnes backe the gloses of a fawning spirit.

TREB. But, how much better would such accents
found,
Then, with a sad, and ferious verse to wound
PANTOLABVS, railing in his fawcie iests?
Or NOMENTANVS spent in riotous feasts? 40
"In *fatyres*, each man (though vntoucht) complains
"As he were hurt; and hates such biting straines.

HORA. What shall I doe? MILONIVS shakes his
heeles
In ceasless dances, when his braine once feelles
The stirring feruour of the wine ascend; 45
And that his eyes false number apprehend.
CASTOR his horse; POLLVX loues handie fights:
Thousand heads, a thousand choise delights.
[310] My pleasure is in feet, my words to close,
As, both our better, old LVCILIVS does: 50
He, as his trustie friends, his bookes did trust
With all his secrets; nor, in things vniust,
Or actions lawfull, ran to other men:
So, that the old mans life, describ'd was seene
As in a votive table in his lines; 55
And to his steps my *Genius* inclines,
Lucanian, or *Apulian*, I not whether;
For the *Venusian* colonie plowes either:
Sent thither, when the *Sabines* were forc'd thence
(As old fame sings) to giue the place defence 60

28 LVCILIVS,] comma om. 1692+
W, G

57 I know not whether 1716,

'Gainst fuch, as feeing it emptie, might make rode
 Vpon the empire ; or there fixe abode :
 Whether th'*Apulian* borderer it were,
 Or the *Lucanian* violence they feare.
 But this my stile no liuing man shall touch, 65
 If first I be not forc'd by bafe reproch ;
 But, like a sheathed sword, it shall defend
 My innocent life ; for, why should I contend
 To draw it out, when no malicious thiefe
 Robs my good name, the treasure of my life? 70
 O IVPITER, let it with rust be eaten,
 Before it touch, or insolently threaten
 The life of any with the least disease ;
 So much I loue, and woe a generall peace.
 But, he that wrongs me (better, I proclame, 75
 He neuer had assai'd to touch my fame.)
 For he shall weepe, and walke with euery tongue
 Throughout the citie, infamously song.
 SERVIVS, the *Prætor*, threats the lawes, and vrne,
 If any at his deedes repine or spurne ; 80
 The witch, CANIDIA, that ALBVCIVS got,
 Denounceth witch-craft, where shee loueth not :
 THVRIVS, the iudge, doth thunder worlds of ill,
 To fuch, as striue with his iudiciall will ;
 "All men affright their foes in what they may, 85
 "Nature commands it, and men must obey.
 Obserue with me ; "The wolfe his tooth doth vse :
 "The bull his horne. And, who doth this infuse,
 "But nature? There's luxurious SCAEVA ; Trust
 His long-liu'd mother with him ; His so iust 90
 And scrupulous right hand no mischiefe will ;
 No more, then with his heele a wolfe will kill,
 [311] Or Oxe with iaw : Mary, let him alone
 With temper'd poison to remoue the croane.
 But, briefly, if to age I destin'd bee, 95

Or that quick deaths black wings inuiron me ;
 If rich, or poore ; at *Rome* ; or fate command
 I shall be banish't to some other land ;
 What hiew foeuer, my whole state shall beare,
 I will write *fatyres* still, in spight of feare. 100

TREB. HORACE ; I feare, thou draw'st no lasting
 breath :

And that some great mans friend will be thy death.

HORA. What? when the man that first did *fatyrise*,
 Durst pull the skin ouer the eares of vice ;
 And make, who stood in outward fashon cleare, 105
 Giue place, as foule within ; shall I forbear?
 Did LAELIVS, or the man, so great with fame,
 That from sackt *Carthage* fetcht his worthy name,
 Storme, that LVCILIVS did METELLVS pierce?
 Or bury LVPVS quick, in famous verse? 110
 Rulers, and subiects, by whole tribes he checkt ;
 But vertue, and her friends did still protect :
 And when from fight, or from the iudgement seat,
 The vertuous SCIPIO, and wife LAELIVS met,
 Vnbraç't, with him in all light sports, they shar'd ; 115
 Till, their most frugall suppers were prepar'd.
 What e're I am, though both for wealth, and wit ;
 Beneath LVCILIVS, I am pleas'd to sit,
 Yet, enuy (spight of her empoisoned brest)
 Shall say, I liu'd in grace here, with the best ; 120
 And, seeking in weake trash to make her wound,
 Shall find me solid, and her teeth vnfound :
 'Lesse, learn'd TREBATIVS censure disagree.

TREB. No, HORACE, I of force must yeeld to thee ;
 Only, take heed, as being aduis'd by mee, 125
 Lest thou incurre some danger : Better pause
 Then rue thy ignorance of the sacred lawes ;
 There's iustice, and great action may be su'd
 'Gainst such, as wrong mens fames with verses lewd.

HORA. I, with lewd verbes; fuch as libels bee, 130
 And aym'd at perfons of good qualitie.
 I reuerence and adore that iuft decree:
 But if they fhall be fharp, yet modeft rimes
 That fpare mens perfons, and but taxe their crimes,
 Such, fhall in open court, find currant paffe; 135
 Were CAESAR iudge, and with the makers grace.
 [312] TREB. Nay, I'le adde more; if thou thy felfe
 being cleare,
 Shalt taxe in perfon a man, fit to beare
 Shame, and reproch; his fute fhall quickly bee
 Diffolu'd in laughter, and thou thence fit free. 140

Act III. *Scene* I.

CHLOE, CYTHERIS.

BVt, sweet ladie, fay: am I well inough attir'd for
 the court, in fadneffe?

CYTH. Well inough? excellent well, sweet Mif-
 tris CHLOE, this ftraight-bodied city attire (I can tell
 you) will ftir a courtiers bloud, more, then the fineft 5
 loofe facks the ladies vfe to be put in; and then you are
 as well iewell'd as any of them, your ruffe, and linnen
 about you, is much more pure then theirs: And for
 your beautie, I can tell you, there's many of them would
 defie the painter, if they could change with you. Mary, 10
 the worft is, you muft looke to be enuied, and endure a
 few court-frumps for it.

CHLO. O LOVE, Madam, I fhall buy them too cheape!
 Giue me my muffle, and my dogge there. And will the
 ladies be any thing familiar with me, thinke you? 15

137 thyself, G 138 shall G 140 sit] set G

ACTVS QVARTVS. SCENA PRIMA. Q *Act* . . . CYTHERIS.]
A Room in Albius's House. Enter CHLOE, CYTHERIS, and Attendants.
 G, N 1 *Chloë*. Q, 1716 + 3 Miftris] om. Q 4 strait-bodied
 1640+ 9 there's] theirs 1716 13 LOVE] God Q

CYTH. O IVNO! why, you shall see 'hem flock about you with their puffed wings, and aske you, where you bought your lawne? and what you paid for it? who starches you? and entreate you to helpe 'hem to some pure landresses, out of the citie. 20

CHLO. O CVPID! giue me my fanne, and my maske too: And will the lords, and the *poets* there, vse one well too, ladie?

CYTH. Doubt not of that: you shall haue kisses from them, goe pit-pat, pit-pat, pit-pat, vpon your lips, as thick as stones out of flings, at the assault of a citie. 25 And then your eares will be so furd with the breath of their complements, that you cannot catch cold of your head (if you would) in three winters after.

CHLO. Thanke you, sweet ladie. O heauen! And how must one behaue her selfe amongst 'hem? you know all. 30

CYTH. Faith, impudently inough, mistris CHLOE, and well inough. Carrie not too much vnder-thought betwixt your selfe and them; nor your citie mannerly word (forfooth) vse it not too often in any case; but plaine, I, Madam; and, No, Madam: Nor neuer say, your Lordship, nor your Honor; but, you, and you my Lord, and my Ladie: the other, they count too simple, and minfitiue. And though they desire to kisse heauen 40 with their titles, yet they will count them fooles that giue them too humbly.

CHLO. O intolerable, IVPITER! By my troth, ladie, I would not for a world, but you had lyen in my house: and i' faith you shall not pay a [313] farthing, for 45 your boord, nor your chambers.

CYTH. O, sweet Mistresse CHLOE!

CHLO. I faith, you shall not ladie, nay, good ladie, doe not offer it.

16 IVNO] *Hercules* Q
40 and too mincitive N

20 laundresses G laundress N
44 lyen] lain 1692+

Act III. *Scene* II.

COR. GALLVS, TIBVLLVS, CY-
THERIS, CHLOE.

COME, where be these ladies? By your leaue,
bright starres, this gentleman and I are come to
man you to court: where your late kind enter-
tainment is now to bee requited with a heauenly ban-
quet.

5

CYTH. A heauenly banquet, *Gallus*?

COR. GALL. No lesse, my deare, CYTHERIS.

TIBV. That were not strange, ladie, if the *epithete*
were onely giuen for the companie inuited thither;
your selfe, and this faire gentlewoman.

10

CHLO. Are we inuited to court, sir?

TIBV. You are, ladie, by the great Princeesse, IULIA:
who longs to greet you with any fauours, that may
worthily make you an often courtier.

CHLO. In sinceritie, I thanke her, sir. You haue a 15
coach? ha' you not?

TIBV. The Princeesse hath sent her owne, ladie.

CHLO. O VENVS! that's well: I doe long to ride in
a coach most vehemently.

CYTH. But, sweet GALLVS, pray you, resoluue mee, 20
why you giue that heauenly prayse, to this earthly
banquet?

COR. GALL. Because (CYTHERIS) it must bee cele-
brated by the heauenly powers: All the Gods, and
Goddeffes will bee there; to two of which, you two 25
must be exalted.

CHLO. A prettie fiction in truth.

CYTH. A fiction indeed, CHLOE, and fit, for the fit
of a poet.

SCENA SECVNDA. Q *Act* . . . CHLOE.] *Enter GALLUS and*
TIBULLUS. G, N COR.] om. W 1 *Cor. Gallus. Q Gal. 1716+*

COR. GALL. Why, CYTHERIS, may not *poets* (from 30
whose diuine spirits, all the honours of the gods haue
beene deduct) intreate so much honor of the gods, to
haue their diuine prefence at a *poeticall* banquet?

CYTH. Suppose that no fiction: yet, where are your 35
habilities to make vs two goddeses, at your feast?

COR. GALL. Who knowes not (CYTHERIS) that the
sacred breath of a true *poet*, can blow any vertuous
humanitie, vp to *deitie*?

TIBV. To tell you the femall truth (which is the
simple truth) ladies; and to shew that *poets* (in spight of 40
the world) are able to *deifie* themselues: At this ban-
quet, to which you are inuited, wee intend to assume the
figures of the Gods; and to giue our seuerall Loues the
formes of Goddeses. OVID will be IVPITER; the
Princesse IVLIA, IVNO; GALLVS here APOLLO; you 45
CYTHERIS, PALLAS; I will bee BACCHVS; and my Loue
PLAVTIA, CERES: And to install you, and your hus-
band, [314] faire CHLOE, in honours, equall with
ours; you shall be a Goddesse, and your husband a
God. 50

CHLO. A God? O my god!

TIBV. A God, but a lame God, ladie: for he shall
be VULCAN, and you VENVS. And this will make our
banquet no lesse then heauenly.

CHLO. In sinceritie, it will bee fugred. Good Ioue, 55
what a prettie foolish thing it is to be a *poet*! But
harke you, sweet CYTHERIS; could they not possibly
leaue out my husband? mee thinkes, a bodies husband
do's not so well at Court: A bodies friend, or so—
but husband, 'tis like your clog to your *marmasjet*, for 60
all the world, and the heauens.

CYTH. Tut, neuer feare, CHLOE: your husband will
be left without in the lobby, or the great chamber, when
you shall be put in, i' the closet, by this lord, and by that
lady. 65

CHLO. Nay, then I am certified: he shall goe.

51 my god !] my God ! W my gods ! G my Gods ! N 66 certi-
fied] satisfied 1692, 1716, W

Act III. *Scene* III.

GALLVS, HORACE, TIBVLLVS, ALBIVS, CRISPINVS, TVCCA, DEMETRIVS, CYTHERIS, CHLOE.

HORACE! Welcome.

HORA. Gentlemen, heare you the newes?

TIBV. What newes, my QVINTVS?

HORA. Our melancholike friend, PROPERTIVS,
Hath clos'd himfelfe, vp, in his CYNTHIAS tombe; 5
And will by no intreaties be drawne thence.

'ALBI. Nay, good master CRISPINVS, pray you, bring
neere the gentleman.

HORA. CRISPINVS? Hide mee, good GALLVS:
TIBVLLVS, shelter mee. 10

CRIS. Make your approach, fweet Captaine.

TIBV. What meanes this, HORACE?

HORA. I am furpriz'd againe, farewell. GALL.
Stay, HORACE.

HORA. What, and be tir'd on, by yond' vulture? No: 15
PHŒBVVS defend me. TIBV. 'Slight! I hold my life,
This fame is he met him in *holy street*.

GALL. Troth, 'tis like enough. This a $\acute{c}$ t of
PROPERTIVS relifheth very strange, with me.

TVCC. By thy leaue, my neat fcountrell: what, is 20
this the mad boy you talk't on?

CRIS. I: this is maffer ALBIVS, Captaine.

TVCC. Giue me thy hand, AGAMEMNON; we heare
abroad, thou art the HECTOR of citizens: what fayest
thou? are we welcome to thee, noble NEOPTOLEMVS? 25

SCENA TERTIA. Q *Act* . . . CHLOE.] *Enter* HORACE. G, N
ALBIVS.] om. 1640, 1716, W 1 *Gallus*. Q *Gal*. 1716+ 6 *Enter*
ALBIUS, introducing CRISPINUS and DEMETRIUS, followed by TVCCA. G, N
10 [Going. G 16 me. *Exit*. Q [*Exit hastily*. G, N 17 *holy*
street] *Via sacra* Q 25 NEOPTOLEMVS] *Pyrrhus* Q

ALBI. Welcome, Captaine? by IOVE, and all the Gods i' the capitoll—

[315] TVCC. No more, we conceiue thee. Which of theſe is thy wedlocke, MENELAVS? thy HELLEN? thy LVCRECE? that wee may doe her honor; mad boy? 30

CRIS. Shee i' the little fine dreſſing, fir, is my Miſtris.

ALBI. For fault of a better, fir.

TVCC. A better, prophane rascal? I crie thee mercy (my good ſcroile) waſ't thou? 35

ALBI. No harme, Captaine.

TVCC. Shee is a VENVS, a VESTA, a MELPOMENE: Come hither, PENELÓPE; what's thy name, IRIS?

CHLO. My name is CHLOE, fir; I am a gentlewoman. 40

TVCC. Thou art in merit to be an empreſſe (CHLOE) for an eye, and a lip; thou haſt an emperors noſe: kiſſe me againe: 'tis a vertuous punke, So. Before IOVE, the gods were a fort of goſlings, when they ſuffred fo ſweet a breath, to perfume the bed of a ſtinkard: 45 thou hadſt ill fortune, THISBE; the fates were infatuate; they were, punke; they were.

CHLO. That's ſure, fir: let me craue your name, I pray you, fir.

TVCC. I am know'n by the name of Captaine 50 TVCCA, punke; the noble *Roman*, punke: a gent'man, and a commander, punke.

CHLO. In good time: a gentleman, and a commander? that's as good as a *poet*, me thinkes.

CRIS. A prettie inſtrument! It's my couſin CYTH- 55 ERIS violl, this: is't not?

CYTH. Nay, play couſin, it wants but ſuch a voice, and hand, to grace it, as yours is.

CRIS. Alas, couſin, you are merrily inſpir'd.

CYTH. 'Pray you play, if you loue me. 60

31 fine dreſſing] veluet Cap Q 54 me thinkes] om. Q [Walks
aside. G

CRIS. Yes, coufin: you know, I doe not hate you.

TIBV. A most subtyll wench! How she hath baited him with a violl yonder, for a song!

CRIS. Coufin, 'pray you call mistress CHLOE; shee shall heare an essay of my *poetrie*. 65

TVCC. I'll call her. Come hither, cockatrice: here's one, will set thee vp, my sweet punke; set thee vp.

CHLO. Are you a puet, so soone, sir?

ALBI. Wife: mum.

SONG.

L *Oue is blinde, and a wanton;* 70
In the whole world, there is scant-
one such another:

No, not his Mother.

He hath pluckt her doues, and sparrowes,

To feather his sharpe arrowes, 75

And alone preuaileth,

Whilst sicke VENVS wailleth.

[316] *But if CYPRIS once recouer*

The wag; it shall behoue her

To looke better to him: 80

Or shee will vndoe him.

ALBI. O, most odoriferous musicke!

TVCC. A, ha! stinkard. Another ORPHEVS, you flaue, another ORPHEVS! an ARION, riding on the backe of a dolphin, rascall! 85

GALL. Haue you a copy of this dittie, sir?

CRIS. Master ALBIUS ha's.

ALBI. I, but in truth, they are my wiues verses; I must not shew 'hem.

TVCC. Shew 'hem, bankrupt, shew 'hem; they haue 90
falt in 'hem, and will brooke the aire, stinkard.

GALL. How? to his bright mistress, CANIDIA?

68 puet] Poet 1716, W, G SONG.] CANTVS. Q CRISPINUS
plays and sings. G 71-2 scant- | One W, N one | -Such G

CRIS. I, sir, that's but a borrowed name; as OVIDS
CORINNA, or PROPERTIUS his CYNTHIA, or your
NEMESIS, or DELIA, TIBVLLVS. 95

GALL. It's the name of HORACE his witch, as I
remember.

TIBV. Why? the ditt's all borrowed; 'tis HOR-
ACES: hang him *plagiary*.

TVCC. How? he borrow of HORACE? hee shall 100
pawne himfelfe to ten brokers, first. Doe you heare,
POETASTERS? I know you to be men of worship—
Hee shall write with HORACE, for a talent: and let
MECÆNAS, and his whole colledge of *criticks* take his
part: thou shalt do't, young PHCÆVUS: thou shalt, 105
PHAETON; thou shalt.

DEME. Alas, sir, HORACE! hee is a meere sponge;
nothing but humours, and obseruation, he goes vp and
downe sucking from euery societie, and when hee comes
home, squeezes himfelfe drie againe. I know him, I. 110

TVCC. Thou faiest true, my poore *poeticall Furie*,
hee will pen all hee knowes. A sharpe thornie-tooth'd
fatyricall rascall, flie him; hee carries hey in his horne:
he wil sooner lose his best friend, then his least iest.
What he once drops vpon paper, against a man, liues 115
eternally to vpbraid him in the mouth of euery slaue
tankerd-bearer, or water-man; not a bawd, or a boy
that comes from the bake-houfe, but shall point at him:
'tis all dogge, and scorpion; he carries poison in his
teeth, and a sting in his taile. Fough, body of Ioue! 120
I'le haue the slaue whipt one of these daies for his
fatyres, and his humours, by one casheer'd clarke, or
another.

CRIS. Wee'll vnder-take him, Captaine.

DEME. I, and tickle him i' faith, for his arrogancie, 125
and his impudence, in commending his owne things;
and for his translating: I can trace him i' faith. O, he

100 borrowed N 102 I knowe you to be Knightes, and men of
worshippe. Q 116 slave, W+ 122 Satires N Humours N

is the most open fellow, liuing; I had as lieue as a new fute, I were at it.

TVCC. Say no more then, but doe it; 'tis the only way to get thee a new fute; sting him, my little nuefts; I'll giue you instructions: I'll bee [317] your intelligencer, we'll all ioyne, and hang vpon him like so many horse-leaches, the plaiers and all. We shall sup together, soone; and then wee'll conspire, i' faith. 135

GALL. O, that HORACE had staied still, here.

TIBV. So would not I: for both these would haue turn'd *Pythagoreans*, then.

GALL. What, mute?

TIBV. I, as fishes i' faith: come, ladies, shall we goe? 140

CYTH. We await you, sir. But mistress CHLOE askes, if you haue not a god to spare, for this gentleman.

GALL. Who, Captaine TVCCA?

CYTH. I; hee. 145

GALL. Yes, if we can inuite him along, he shall be MARS.

CHLO. Ha's MARS any thing to doe with VENVS?

TIBV. O, most of all, ladie.

CHLO. Nay, then, I pray'let him bee inuited: and what shall CRISPINVS be? 150

TIBV. MERCURY, mistress CHLOE.

CHLO. MERCURY? that's a *Poet*? is't?

GALL. No, ladie; but somewhat inclining that way: hee is a *Herald* at *armes*. 155

CHLO. A *Herald* at *armes*? good: and MERCURY? pretty: hee ha's to doe with VENVS, too?

TIBV. A little, with her face, ladie; or so.

CHLO. 'Tis very well; pray' let's goe, I long to be at it. 160

CYTH. Gentlemen, shall we pray your companies along?

CRIS. You shall not only pray, but preuaile, ladie.
Come, sweet Captaine.

Tvcc. Yes, I follow: but thou must not talke of this 165
now, my little bankrupt.

ALBI. Captaine, looke here: mum.

DEME. I'll goe write, sir.

Tvcc. Doe, doe, stay: there's a drachme, to pur-
chafe ginger-bread, for thy *muse*. 170

Act III. Scene III.

LVPVS, HISTRIO, LICTOR, MINOS, ME-
COENAS, HORACE.

COME, let vs talke, here; here we may bee priuate:
shut the dore, LICTOR. You are a plaier, you
say.

HIST. I, and't please your worship.

LVPV. Good: and how are you able to giue this 5
intelligence?

HIST. Mary, sir, they directed a letter to me, and
my fellow-sharers.

LVPV. Speake lower, you are not now i' your
theater, Stager: my [318] fword, knaue. They 10
directed a letter to you, and your fellow-sharers: for-
ward.

HIST. Yes, sir; to hire some of our properties; as
a scepter, and a crowne, for IOVE; and a *caduceus* for
MERCURY: and a *petasus*—— 15

LVPV. *Caduceus?* and *petasus?* Let mee see your
letter. This is a coniuration; a conspiracy, this.

170 [Exeunt. G, N

SCENA QVARTA. Q Act . . . HORACE.] SCENE II. *A Room
in Lupus's House. Enter LUPUS, Histrio, and Lictors. G, N LICTOR]*
LICTORS 1640+ 1 *Lup.* Q, 1716+ 4 an't 1716, N
10 *Theater* Q 14 a crowne] a om. 1692, 1716, W, G

Quickly, on with my buskins: I'le aēt a *tragædie*, i' faith. Will nothing but our gods serue these *poets* to prophane? dispatch. Plaier, I thanke thee. The Emperour shall take knowledge of thy good seruice. Who's there now? Looke, knaue. A *crowne*, and a *fcepter*? this is good: rebellion, now?

LICT. 'Tis your pothecary, fir, master MINOS.

LVPV. What tell'ft thou me of pothecaries, knaue? Tell him; I haue affaires of state, in hand; I can talke to no pothecaries, now. Heart of me! Stay the pothecary there.

You shall see, I haue fish't out a cunning peece of plot now: They haue had some intelligence, that their proiect is discouer'd, and now haue they dealt with my pothecary, to poison me; 'tis so; knowing, that I meant to take physick to day: As sure as death, 'tis there. IVPITER, I thanke thee, that thou hast yet made me so much of a politician. You are welcome, fir; take the potion from him there; I haue an *antidote* more then you wote off, fir; throw it on the ground there: So. Now fetch in the dogge; And yet we cannot tarrie to trie experiments, now: arrest him, you shall goe with me, fir; I'le tickle you, pothecarie; I'le giue you a glister, i'faith. Haue I the letter? I: 'tis here. Come, your *fascēs*, LICTORS: The halfe pikes, and the halberds, take them downe from the *lares*, there. Plaier, assist me.

MECÆ. Whither now, ASINIVS LVPVS, with this armorie?

LVPV. I cannot talke now; I charge you, assist me: Treason, treason.

21 [*A knocking within.*] G, N 22 knave. [*Exit Lictor.*] G, N
23 good rebellion, now! W good rebellion, now. G, N *Re-enter*
Lictor. G, N 27 now. [*Muses for a moment or two.*] N
28 [*Walks in a musing posture.*] G [*Muses for a little while.*] N
35 politician. | *Enter MINOS.* G, N 44 *As they are going out, enter*
MECÆNAS and HORACE. G *Enter MECÆNAS and HORACE.* N

HORA. How? treason?

LVPV. I: if you loue the Emperour, and the state, 50
follow me.

Act III. Scene v.

OVID, IVLIA, GALLVS, CYTHERIS, TIBVLLVS,
PLAVTIA, ALBIVS, CHLOE, TVCCA,
CRISPINVS, HERMOGENES,
PYRGVS.

GODS, and Goddeffes, take your feuerall feates.
Now, MERCURY, moue your *caduceus*, and in
IVPITERS name command filence.

CRIS. In the name of IVPITER; filence.

HERM. The cryer of the court hath too clarified a 5
voice.

GALL. Peace, *Momus*.

OVID. Oh, he is the God of reprehension; let him
alone. 'Tis his office. MERCURY, goe forward, and
proclaime after PHŒBVS, our high [319] pleafure, to 10
all the *Deities* that fhall partake this high banquet.

CRIS. Yes, fir.

GALL. The great God, IVPITER,	CRIS. The great, &c.	
Of his licentious goodneffe,	Of his, &c.	
Willing to make this feaft, no faft	Willing, &c.	15
From any manner of pleafure;	From any, &c.	
Nor to bind any God or Goddeffe,	Nor to, &c.	

51 *Exeunt*. Q, G, N

SCENA QVINTA. Q *Act* . . . PYRGVS.] SCENE III. *An Apartment in the Palace. Enter* OVID, JULIA, GALLUS, CYTHERIS, TIBULLUS, PLAUTIA, ALBIUS, CHLOE, TUCCA, CRISPINUS, HERMOGENES, Pyrgus, *characteristically habited, as gods and goddesses*. G, N 1 *Ovid*. Q, 1716+ 13 *Gal*. *The great god, Jupiter*,— [Here, and at every break in the line, Crispinus repeats aloud the words of Gallus.] G [*Here, and at every break, Crispinus repeats aloud the words of Gallus.*] N 13-35 CRIS. The great, &c. . . . And IVPI. &c.] om. G, N

To be any thing the more god or god-	
defs, for their names :	To be, &c.
He giues them all free licence,	He giues, &c.
To speake no wifer, then persons of	
bafer titles ;	To speake, &c. 20
And to be nothing better, then com-	
mon men, or women.	And to, &c.
And therefore no God	And there, &c.
Shall need to keep himfelfe more	
ftrictly to his Goddeffe,	Shall need, &c.
Then any man do's to his wife.	Then any, &c.
Nor any Goddeffe	Nor any, &c. 25
Shall need to keepe her felfe more	
ftrictly to her God,	Shall need, &c.
Then any woman do's to her husband.	Then any, &c.
But, fince it is no part of wifdome,	But, fince, &c.
In thefe daies, to come into bonds ;	In thefe, &c.
It fhall be lawfull for euery louer,	It fhall, &c. 30
To breake louing oathes,	To breake, &c.
To change their louers, and make loue	
to others,	To change, &c.
As the heate of euery ones bloud,	As the, &c.
And the fpirit of our <i>neclar</i> fhall	
infpire.	And the, &c.
And IVPITER, faue IVPITER.	And IvPI. &c. 35
TIBV. So: now we may play the fooles, by authoritie.	
HERM. To play the foole by authoritie, is wifdome.	
IVLI. Away with your matterie fentences, <i>Momus</i> ;	
they are too graue, and wife, for this meeting.	
OVID. MERCVRV, giue our iefter a ftoole, let him fit	40
by ; and reach him of our cates.	
TVCC. Do'ft heare, mad IVPITER? Wee'll haue it	
enacted ; He, that fpeakes the firft wife word, fhall be	
made cuckold. What fai'ft thou? Is't not a good motion?	
OVID. <i>Deities</i> , are you all agreed?	45
ALL. Agreed, great IVPITER.	

ALBI. I haue read in a booke, that to play the foole
wifely, is high wifdome.

GALL. How now, VULCAN! will you be the first
wizard? 50

OVID. Take his wife, MARS, and make him cuckold,
quickly.

TVCC. Come, cockatrice.

CHLO. No, let me alone with him, IVPITER: I'll
make you take heed, fir, while you liue againe; if there
be twelue in a companie, that you bee not the wisest
of 'hem. 55

ALBI. No more, I will not indeed, wife, hereafter;
I'll be here: mum.

[320] OVID. Fill vs a bowle of *nectar*, GANYMEDE:
we will drinke to our daughter VENVS. 60

GALL. Looke to your wife, VULCAN: IVPITER begins
to court her.

TIBV. Nay, let MARS looke to it: VULCAN must doe,
as VENVS doe's, beare. 65

TVCC. Sirrah, boy: catamite. Looke, you play
GANYMEDE well now, you flauie. Doe not spill your
nectar; Carrie your cup euen: fo. You should haue
rub'd your face, with whites of egges, you rascall; till
your browes had shone like our footy brothers here, as
fleeke as a horn-booke: or ha' steept your lips in wine,
till you made 'hem so plump, that IVNO might haue
beene iealous of 'hem. Punke, kiffe me, punke. 70

OVID. Here, daughter VENVS, I drinke to thee.

CHLO. 'Thanke you, good father IVPITER. 75

TVCC. Why, mother IVNO! gods and fiends!
what, wilt thou suffer this ocular temptation?

TIBV. MARS is enrag'd, hee lookes bigge, and begins
to stut, for anger.

HERM. Well plaid, Captaine MARS. 80

TVCC. Well said, minstrell MOMVS: I must put you
in? must I? When will you be in good fooling of
your selfe, fiddler? neuer?

HERM. O, 'tis our fashion, to be filent, when there
is a better foole in place, euer. 85

TVCC. 'Thanke you, rascall.

OVID. Fill to our daughter VENVS, GANYMEDE, who
fills her father with affection.

IVLI. Wilt thou be ranging, IVPITER, before my
face? 90

OVID. Why not, IVNO? why should IVPITER stand in
awe of thy face, IVNO?

IVLI. Because it is thy wiues face, IVPITER.

OVID. What, shall a husband be afraid of his wiues
face? will shee paint it so horribly? Wee are a King,
cot-queane; and we will raigne in our pleasures; and 95
wee will cudgell thee to death, if thou finde fault
with vs.

IVLI. I will find fault with thee, King cuckold-
maker: what, shall the King of gods turne the King 100
of good fellows, and haue no fellow in wickednesse?
This makes our *poets*, that know our prophanenesse,
liue as prophane, as we: By my god-head, IVPITER;
I will ioyne with all the other gods, here; bind thee
hand and foot; throw thee downe into earth; and 105
make a poore *poet* of thee, if thou abuse me thus.

GALL. A good smart-tongu'd Goddesse; a right
IVNO.

OVID. IVNO, we will cudgell thee, IVNO: we told
thee fo yesterday, when thou wert ielous of vs, for 110
THETIS.

PYRG. Nay, to day shee had me in inquisition too.

TVCC. Well said, my fine *Phrygian* frie, informe,
informe. Giue mee some wine (King of *Heralds*) I
may drinke to my cockatrice. 115

[321] OVID. No more, GANYMEDE, wee will cudgell
thee, IVNO: by STRYX, we will.

IVLI. I, 'tis well, Gods may grow impudent in
iniquitie, and they must not be told of it——

OVID. Yea, we will knocke our chinne against our 120
brest; and shake thee out of *Olympus*, into an oyster-
bote, for thy scolding.

IVLI. Your nose is not long enough to doe it, IVPITER,
if all thy strumpets, thou hast among the starres, tooke
thy part. And there is neuer a starre in thy fore-head, 125
but shall be a horne, if thou persist to abuse me.

CRIS. A good iest, i'faith.

OVID. We tell thee, thou anger'ft vs, cot-queane;
and we will thunder thee in peeces, for thy cot-
queanitie. 130

CRIS. Another good iest.

ALBI. O, my hammers, and my *Cyclops*! this boy
fills not wine enough, to make vs kind enough, to one
another.

Tvcc. Nor thou hast not collied thy face enough, 135
stinkard.

ALBI. I'll ply the table with *nectar*, and make them
friends.

HERM. Heauen is like to haue but a lame skinker,
then. 140

ALBI. "Wine, and good liuers, make true louers:
I'll sentence them together. Here father, here mother,
for shame, drinke your selues drunke, and forget this
diffention: you two should cling together, before our
faces, and giue vs example of vnitie. 145

GALL. O, excellently spoken, VULCAN, on the
fodaine!

TIBV. IVPITER, may doe well to preferre his tongue
to some office, for his eloquence.

125 thy] my 1640, 1692, 1716 129-130 cot-queanitie.] Cotquean-
ity: we will lay this City desolate, and flat as this hand, for thy offences.
These two fingers are the Walls of it; these within, the People; which
People, shall be all throwne downe thus, and nothing left standing in
this City, but these walls. Q 132-4 "O, . . . another." W

TVCC. His tongue shall bee gent'man vther to his 150
wit, and still goe before it.

ALBI. An excellent fit office!

CRIS. I, and an excellent good iest, besides.

HERM. What, haue you hired MERCURY, to cry your
iests you make? 155

OVID. MOMVS, you are enuious.

TVCC. Why, you whorison block-head, 'tis your
only blocke of wit in fashion (now adaies) to applaud
other folkes iests.

HERM. True: with those that are not artificers 160
themselues. VULCAN, you nod; and the mirth of the
iest droops.

PYRG. He ha's fild *nectar* so long, till his braine
fwims in it.

GALL. What, doe we nod, fellow Gods? found 165
musicke, and let vs startle our spirits with a song.

TVCC. Doe, APOLLO: thou art a good musician.

GALL. What faies IVPITER?

OVID. Ha? ha?

GALL. A song. 170

OVID. Why, doe, doe, sing.

PLAV. BACCHVS, what say you?

TIBV. CERES?

PLAV. But, to this song?

[322] TIBV. Sing, for my part. 175

IVLI. Your belly weiges downe your head,

BACCHVS: here's a song toward.

TIBV. Begin, VULCAN——

ALBI. What else? what else?

TVCC. Say, IVPITER—— 180

OVID. MERCURY——

CRIS. I, say, say——

150 gentleman-usher G gent'men-usher N 157 Why, you]
Why, I, you W Why, ay, you G 182 [Music. G, N

SONG.

VV *Ake, our mirth begins to die:*
Quicken it with tunes, and wine:
Raise your notes, you're out: fie, fie, 185
This drouzineffe is an ill signe.
We banish him the queere of Gods,
That droops agen:
Then all are men,
For here's not one, but nods. 190

OVID. I like not this fodaine and generall heauineffe,
 amongst our Godheads: 'Tis somewhat ominous.
 APOLLO, command vs lowder musicke, and let MERCURY,
 and MOMVS contend to please, and reuiue our senses.

. SONG.

HERM. **T** *Hen, in a free and lofty straine,* 195
Our broken tunes we thus repaire;
 CRIS. *And we answere them againe,*
Running diuision on the panting aire:
 AMBO. *To celebrate this feast of sense,*
As free from scandall, as offence. 200
 HERM. *Here is beautie, for the eye;*
 CRIS. *For the eare, sweet melodie;*
 HERM. *Ambrosiack odours, for the smell;*
 CRIS. *Delicious nectar, for the taste;*
 AMBO. *For the touch, a ladies waste;* 205
Which doth all the rest excell!

OVID. I: This hath wak't vs. MERCURY, our
 Herald; Goe from our selfe, the great God IVPITER, to

SONG.] CANTVS. Q om. G 183 Alb. G, N 184 wines W
 187 Quire 1640, 1692, N 194 [Music. G, N SONG.] CAN-
 TVS. Q om. N 199 AMBO.] Both. N 205 AMBO.] Both. N
 207 hath] has W +

the great Emperour, AVGVSTVS CAESAR: And com-
mand him, from vs (of whose bountie he hath receiued 210
his fir-name, AVGVSTVS) that for a thanke-offring to
our beneficence, he presently sacrifice as a dish to this
banquet, his beautifull and wanton daughter IVLIA.
Shee's a curst queane, tell him; and plaies the scold
behind his backe: Therefore, let her be sacrific'd. 215
Command him this, MERCVRV, in our high name of
IVPITER ALTITONANS.

IVLI. Stay, feather-footed MERCVRV, and tell
AVGVSTVS, from vs, the great IVNO SATVRNIA; if he
thinke it hard to doe, as IVPITER [323]. hath com- 220
manded him, and sacrifice his daughter, that hee had
better to doe so ten times, then suffer her to loue the
well-nos'd *poet*, OVID: whom he shall doe well to whip,
or caufe to bee whipt, about the capitoll, for foothering
her, in her follies. 225

Act III. *Scene* VI.

CÆSAR, MECÆNAS, HORACE, LVPVS, HIS-
TRIO, MINOS, LICTORS, OVID, GALLVS,
TIBVLLVS, TVCCA, CRISPINVS, AL-
BIVS, HERMOGENES, PYRGVS,
IVLIA, CYTHERIS, PLAV-
TIA, CHLOE.

VV Hat sight is this? MECÆNAS! HORACE! say!
Haue we our fences? Doe we heare? and
see?

Or, are these but imaginarie objects
Drawne by our phantasie? Why speake you not?

219 IVNO] Junio 1692, 1716, W 222 better do 1716, W, G
SCENA SEXTA. Q *Act* . . . CHLOE.] Enter AUGUSTUS CÆSAR,
MECÆNAS, HORACE, LUPUS, HISTRIO, MINOS, and LICTORS. G (So N,
omitting AUGUSTUS.) 1 *Caesar*. Q *Cas.* 1716+

Let vs doe sacrifice? Are they the Gods? 5
 Reuerence, amaze, and furie fight in me.
 What? doe they kneele? Nay, then I fee 'tis true
 I thought impossible: ô, impious fight!
 Let me diuert mine eyes; the very thought
 Euerts my foule, with passion: looke not, man. 10
 There is a panther, whose vnnaturall eyes
 Will strike thee dead: turne then, and die on her
 With her owne death.

He offers to kill his daughter.

MECOE. HORACE. What meanes imperiall CAESAR?

CAESA. What, would you haue me let the strumpet
 liue, 15

That, for this pageant, eames so many deathes?

TvCC. Boy, flinke boy.

PYRG. 'Pray IVPITER, we be not follow'd by the
 sent, Master.

CAESA. Say, fir, what are you? 20

ALBI. I play VULCAN, fir.

CAESA. But, what are you, fir?

ALBI. Your citizen, and ieweller, fir.

CAESA. And what are you, dame?

CHLO. I play VENVS, forfooth. 25

CAESA. I aske not, what you play? but, what you
 are?

CHLO. Your citizen, and iewellers wife, fir.

CAESA. And you, good fir?

CRIS. Your gentleman, parcell-poet, fir. 30

CAESA. O, that prophaned name!

And are these seemely companie for thee,

Degenerate monfter? all the rest I know,

[324] And hate all knowledge, for their hatefull fakes.

Are you, that first the *deities* inspir'd 35

With skill of their high natures, and their powers,

5-6 [*Ovid and the rest kneel.* G, N 13 S.D.] om. Q *He* om.
 G, N 16 earn 1692, 1716 19 *Exeunt.* Q [*Exeunt Tucca and*
Pyrgus. G, N 30 [*Exit.* G, N 32 [*To Julia.* G, N

The first abusers of their vie-full light ;
 Prophaning thus their dignities, in their formes :
 And making them like you, but counterfeits ?
 O, who shall follow vertue, and embrace her, 40
 When her false bosome is found nought but aire ?
 And yet, of those embraces, *centaures* spring,
 That warre with humane peace, and poyson men.
 Who shall, with greater comforts, comprehend
 Her vnseene being, and her excellence ; 45
 When you, that teach, and should eternize her,
 Liue, as shee were no law vnto your liues :
 Nor liu'd her selfe, but with your idle breaths ?
 If you thinke gods but fain'd, and vertue painted,
 Know, we sustaine an actuall residence ; 50
 And, with the title of an Emperour,
 Retaine his spirit, and imperiall power :
 By which (in imposition too remisse,
 Licentious NASO, for thy violent wrong,
 In soothing the declin'd affections 55
 Of our base daughter) we exile thy feete
 From all approach, to our imperiall court,
 On paine of death : and thy mis-gotten loue
 Commit to patronage of iron doores ;
 Since her soft-hearted fire cannot containe her. 60
 MECCÆ. O, good my lord ; forgiue : be like the
 Gods.
 HORA. Let royall bountie (CAESAR) mediate.
 CAESA. There is no bountie to be shewed to such,
 As haue no reall goodnesse : Bountie is
 A spice of vertue : and what vertuous act 65
 Can take effect on them, that haue no power
 Of equall habitude to apprehend it,
 But liue in worship of that idoll vice,
 As if there were no vertue, but in shade
 Of strong imagination, meerely enforc't ? 70
 This shewes, their knowledge is meere ignorance ;

Their farre-fetcht dignitie of foule, a phanfy ;
 And all their square pretext of grauitie
 A meere vaine glorie : hence, away with 'hem.
 I will preferre for knowledge, none, but such 75
 As rule their liues by it, and can becalme
 All sea of humour, with the marble *trident*
 Of their strong spirits : Others fight below
 With gnats, and shaddowes, others nothing know.

[325] *Act* IIII. *Scene* VII.

TVCCA, CRISPINVS, PYRGVS, HORACE, ME-
COENAS, LVPVS, HISTRIO.

VV Hat's become of my little punke, VENVS!
 and the poult-foot stinkard, her huf-
 band? ha?

CRIS. O, they are rid home i'the coach, as fast as the
wheels can runne. 5

TVCC. God IVPITER is banisht, I heare: and his
 cockatrice, IVNO, lockt vp. 'Hart, and and all the
poetrie in *Parnassus* get me to bee a player againe, I'll
 sell 'hem my share for a festerce. But this is *humours*,
 HORACE, that goat-footed enuious slaue; hee's turn'd 10
 fawne now, an informer, the rogue: 'tis hee has betraid
 vs all. Did you not see him, with the Emperour,
 crouching?

CRIS. Yes.

TVCC. Well, follow me. Thou shalt libell, and I'll 15
 cudgell the rascall. Boy, prouide me a truncheon.

72 farfetch 1692 79 *Exeunt.* Q, G, N

SCENA SEPTIMA. Q *Act* . . . HISTRIO.] SCENE V. G SCENE
 IV. N *A Street before the Palace. Enter TUCCA, CRISPINUS, and Pyrgus.*
 G, N 1 *Tucca.* Q *Tuc.* 1716+ 6 God] Good 1716
 7 and and] an' 1640, 1692, 1716, W an G, N 9 a festerce] six
 pence Q *Humours*, G, N 9-10 *humorous Horace* 1692, 1716, W

Reuenge shall gratulate him, *tam* MARTI, *quàm* MERCVRIO.

PYRG. I, but Master; take heed how you giue this out, HORACE is a man of the sword. 20

CRIS. 'Tis true, in troth: they say, he's valiant.

TVCC. Valiant? so is mine arse; gods, and fiends! I'll blow him into aire, when I meet him next: He dares not fight with a puck-fist.

PYRG. Master, here he comes. 25

Horace passes by.

TVCC. Where? IVPITER saue thee, my good poet; my noble prophet; my little fat HORACE. I scorne to beate the rogue i'the court; and I saluted him, thus faire, because hee should suspect nothing, the rascall: Come, wee'll goe see how forward our iourney-man is toward the vntruffing of him. 30

CRIS. Doe you heare, Captaine? I'll write nothing in it but innocence: because I may sweare I am innocent.

HORA. Nay, why pursue you not the Emperor for your reward, now, LVPVS? 35

MECÆ. Stay, ASINIVS; You, and your stager, and your band of *Lictors*: I hope your seruice merits more respect, Then thus, without a thanks, to be sent hence? 40

HIST. Well, well, iest on, iest on.

HORA. Thou base vnworthy groome. LVPV. I, I, 'tis good.

HORA. Was this the treason? this, the dangerous plot, Thy clamorous tongue so bellowed through the court? 45 Hadst thou no other proiect to encrease

22 a— G 25 here] om. W, G S.D.] om. Q [*Horace passes over the stage.* G, N 27 my *Prophet*; my Noble *Horace.* Q 34 *Exeunt.* Q, G, N SCENE VI. G SCENE V. N *Enter* HORACE, MECÆNAS, LUPUS, Histrio, and Lictors. G, N 42-3 (*Lupus.*) I 'tis Q 44 HORA.] om. Q

Thy grace with CAESAR, but this woluiſh traine;
 [326] To prey vpon the life of innocent mirth,
 And harmleſſe pleaſures, bred, of noble wit?
 Away, I lothe thy preſence: ſuch as thou, 50
 They are the moths, and ſcarabes of a ſtate;
 The bane of empires; and the dregs of courts;
 Who (to endeare themſelues to any 'employment)
 Care not, whoſe fame they blaſt; whoſe life they
 endanger:
 And vnder a diſguiſ'd, and cob-web maſque 55
 Of loue, vnto their ſoueraigne, vomit forth
 Their owne prodigious malice; and pretending
 To be the props, and columnes of his ſafety,
 The guards vnto his perſon, and his peace,
 Diſturbe it moſt, with their falſe lapwing-cries. 60
 LVPV. Good. CAESAR ſhall know of this; beleeeue it.
 MECÆ. CAESAR doth know it (wolfe) and to his
 knowledge,
 Hee will (I hope) reward your baſe endeuours.
 "Princes that will but heare, or giue acceſſe
 "To ſuch officious ſpies, can ne're be ſafe: 65
 "They take in poyſon, with an open eare,
 "And, free from danger, become ſlaues to feare.

Act III. Scene viii.

OVID.

B Anisht the court? Let me be banisht life;
 Since the chiefe end of life is there concluded:
 Within the court, is all the kingdome bounded,
 And as her ſacred ſpheare doth comprehend
 52 empires] *Kingdomes* Q 53 any 'mploiemēt Q any] an W, G
 58 his] their W, G 61 *Excunt.* Q 67 *Excunt.* Q, G, N
 SCENA OCTAVA. Q *Act . . . OVID.] SCENE VII. G SCENE*
 VI. N *An open Space before the Palace. Enter OVID. G, N*
 I *Ouid.* Q

Ten thousand times so much, as so much place	5
In any part of all the empire else ;	
So euery body, moouing in her spheare,	
Containes ten thousand times as much in him,	
As any other, her choice orbe excludes.	
As in a circle, a magician, then	10
Is safe, against the spirit, he excites ;	
But out of it, is subiect to his rage,	
And loseth all the vertue of his arte :	
So I, exil'd the circle of the court,	
Lose all the good gifts, that in it I ioy'd.	15
"No vertue currant is, but with her stamp :	
"And no vice vicious, blaunch't with her white hand.	
The court's the abstract of all <i>Romes</i> desert ;	
And my deare <i>IULIA</i> , th'abstract of the court.	
[327] Mee thinkes, now I come neere her, I respire	20
Some aire of that late comfort, I receiu'd :	
And while the euening, with her modest vaile,	
Giues leaue to such poore shaddowes as my selfe,	
To steale abroad, I, like a heart-lesse ghost,	
Without the liuing body of my loue,	25
Will here walke, and attend her. For I know,	
Not farre from hence, thee is imprisoned,	
And hopes, of her strict guardian, to bribe	
So much admittance, as to speake to me,	
And cheere my fainting spirits, with her breath.	30

Act IIII. Scene ix.

IVLIA, OVID.

Shee appeareth above, as at her chamber window.

O Vid? my loue? OVID. Here, heavenly IVLIA.
 IVLI. Here? and not here? O, how that
 word doth play
 With both our fortunes, differing, like our felues,
 Both one; and yet diuided, as oppos'd?
 I high, thou low? ô, this our plight of place 5
 Doubly presents the two lets of our loue,
 Locall, and ceremoniall height, and lownesse:
 Both waies, I am too high, and thou too low.
 Our mindes are euen, yet: ô, why should our bodies,
 That are their slaues, be so without their rule? 10
 I'le cast my selfe downe to thee; If I die,
 I'le euer liue with thee: no height of birth,
 Of place, of dutie, or of cruell power,
 Shall keepe mee from thee; should my father locke
 This body vp within a tombe of brasse, 15
 Yet I'le be with thee. If the formes, I hold
 Now in my foule, be made one substance with it;
 That foule immortall; and the same 'tis now;
 Death cannot raze th'effects, shee now retayneth:
 And then, may shee be any where shee will. 20
 The foules of parents rule not childrens foules,
 When death sets both in their dissolu'd estates;
 Then is no child, nor father: then eternitie
 Frees all, from any temporall respect.
 I come, my OVID, take me in thine armes: 25
 And let me breathe my foule into thy breft.

SCENA NONA. Q *Act . . . window.* Julia. [*appears above, at her chamber window.*] G [*At her chamber window.*] N S.D.] om. Q
 1 Jul. Q, 1716, W 2 word] world N 12 height 1716
 19 th'effects 1692, 1716

OVID. O, stay, my loue: the hopes thou do'st conceiue

Of thy quicke death, and of thy future life,
Are not autenticall. Thou choofest death,
[328] So thou might'st ioy thy loue, in th'other life. 30
But know (my princely loue) when thou art dead,
Thou onely must suruiue in perfect foule;
And in the foule, are no affections:
We powre out our affections with our blood;
And with our blouds affections, fade our loues. 35
"No life hath loue in such sweet state, as this;
"No essence is so deare to moodie sense,
"As flesh, and blood; whose quintessence is sense.
"Beautie, compos'd of blood, and flesh, moues more,
"And is more plausible to blood, and flesh, 40
"Then spirituall beautie can be to the spirit.
Such apprehension, as we haue in dreames
(When sleepe, the bond of senses, locks them vp)
Such shall we haue, when death destroies them quite.
If loue be then thy object, change not life; 45
Liue high, and happy still: I still below,
Close with my fortunes, in thy height, shall ioy.

IVLI. Ay me, that vertue, whose braue eagles wings
With euery stroke, blow starres, in burning heauen;
Should like a swallow (preying toward stormes) 50
Fly close to earth: and with an eager plume,
Pursue those objects, which none else can see,
But seeme to all the world, the emptie aire.
Thus thou (poore OVID) and all vertuous men
Must prey like swallowes, on inuisible foode; 55
Pursuing flies, or nothing: and thus loue,
And euery worldly phantasie, is transpos'd,
By worldly tyrannie, to what plight it list.
O, father, since thou gau'st me not my mind,
Strive not to rule it: Take, but what thou gau'st 60

29 chooseth N 47 Heighth 1716 50 towards 1716, W, G
57 Fancie Q Fancy 1716+

To thy disposure. Thy affections
 Rule not in me; I must beare all my griefes,
 Let me vse all my pleasures: vertuous loue
 Was neuer scandall to a Goddesse state.
 But, hee's inflexible! and, my deare loue, 65
 Thy life may chance be shortned, by the length
 Of my vnwilling speeches to depart.

Farewell, sweet life: though thou be yet exil'd
 Th'officious court, enjoy me amply, still:
 My foule, in this my breath, enters thine eares, 70
 And on this turrets floore, will I lie dead,
 Till we may meete againe. In this proud height,
 I kneele beneath thee, in my prostrate loue,
 And kisse the happy sands, that kisse thy feet.

[329] "Great IOVE submits a scepter, to a cell; 75
 "And louers, ere they part, will meet in hell.

OVID. Farewell, all companie; and if I could
 All light with thee: hells shade should hide my browes,
 Till thy deare beauties beames redeem'd my vows.

Shee calls him backe.

IVLI. Ovid, my loue: alas, may we not stay 80
 A little longer (think'ft thou) vndiscern'd?

OVID. For thine owne goode, faire Goddesse, doe
 not stay:

Who would ingage a firmament of fires,
 Shining in thee, for me, a falling starre?
 Be gone, sweet life-bloud: if I should discern 85
 Thy selfe but toucht, for my sake, I should die.

IVLI. I will be gone, then; and not heauen it selfe
 Shall drawe me backe.

He calls her backe.

OVID. Yet IVLIA, if thou wilt,
 A little longer, stay. IVLI. I am content.

OVID. O, mightie OVID! what the sway of heauen 90
 Could not retire, my breath hath turned back.

72 Height 1716 79 S.D.] om. Q, 1640+ [Going. G, N
 88 S.D.] om. Q, 1640+ [Going. G, N

IVLI. Who shall goe first, my loue? my passionate
 eyes
 Will not endure to see thee turne from mee.
 OVID. If thou goe first, my foule will follow thee.
 IVLI. Then we must stay. OVID. Ay me, there is
 no stay 95
 In amorous pleasures: if both stay, both die.
 I heare thy father, hence, my *deitie*.
 Feare forgeth founds in my deluded eares;
 I did not heare him: I am mad with loue.
 There is no spirit, vnder heauen, that workes 100
 With such illusion: yet such witchcraft kill mee,
 Ere a found mind, without it, saue my life.
 Here, on my knees, I worship the blest place
 That held my goddesse; and the louing aire,
 That clos'd her body in his filken armes: 105
 Vaine OVID! kneele not to the place, nor aire;
 Shee's in thy heart: rise then, and worship there.
 "The truest wisdom filly men can haue,
 "Is dotage, on the follies of their flesh.

97 *Exit Iulia.* Q, N [*Iulia retires from the window.* G 99 (N's
 line order: 100, 101, 99, 102.) 103 blest] best W, G blest N
 109 *Exit.* Q, G, N *Finis Actus Quarti.* Q

Act v. Scene i.

CÆSAR, MECÆNAS, GALLVS, TIBVLLVS,
HORACE, EQVITES RO.

WE, that haue conquer'd still, to faue the
conquer'd,
And lou'd to make inflictions feard, not
felt;
Grieu'd to reprove, and ioyfull to reward,
More proud of reconciliation, then reuenge,
[330] Refume into the late state of our loue, 5
Worthy CORNELIVS GALLVS, and TIBVLLVS:
You both are gentlemen, you, CORNELIVS,
A souldier of renowne; and the first *prouost*,
That euer let our *Roman* eagles flie
On swarthy *Ægypt*, quarried with her spoiles. 10
Yet (not to beare cold formes, nor mens out-terms,
Without the inward fires, and liues of men)
You both haue vertues, shining through your shapes;
To shew, your titles are not writ on posts,
Or hollow statues, which the best men are, 15
Without *Promethean* stuffings reacht from heauen!
Sweet *poesies* sacred garlands crowne your gentrie:
Which is, of all the faculties on earth,
The most abstract, and perfect; if shee bee
True borne, and nurst with all the sciences. 20
Shee can so mould *Rome*, and her monuments,
Within the liquid marble of her lines,
That they shall stand fresh, and miraculous,

ACTVS QVINTVS. SCENA PRIMA. Q CÆSAR, . . . RO.] *An Apartment in the Palace.* G, N Enter CÆSAR, MECÆNAS, GALLVS, TIBULLVS, HORACE, and Equites Romani. G CÆSAR, MECÆNAS, GALLVS, TIBULLVS, HORACE, Attendants and Guards of the equestrian order. N 1 *Ces.* Q *Cas.* 1716+ 7 gentlemen] Knights Q you?] and, you G, N 17 gentrie] Knighthoodes Q

Euen, when they mixe with innouating dust;
 In her sweet streames shall our braue *Roman* spirits 25
 Chace, and swim after death, with their choise deeds.
 Shining on their white shoulders; and therein
 Shall *Tyber*, and our famous riuers fall
 With such attraction, that th'ambitious line
 Of the round world shall to her center shrink, 30
 To heare their musicke: And, for these high parts,
 CAESAR shall reuerence the *Pierian* artes.

MECÆ. Your Maiesties high grace to *poesie*,
 Shall stand 'gainst all the dull detractions
 Of leaden foules; who (for the vaine assumings 35
 Of some, quite worthlesse of her soueraigne wreaths)
 Containe her worthiest *prophets* in contempt.

GALL. Happy is *Rome* of all earths other states,
 To haue so true, and great a president,
 For her inferiour spirits to imitate, 40
 As CAESAR is; who addeth to the funne,
 Influence, and lustre: in encreasing thus
 His inspirations, kindling fire in vs.

HORA. PHÆBVVS himfelfe shall kneele at CAESARS
 shrine,
 And deck it with *bay*-garlands dew'd with wine, 45
 To quite the worship CAESAR does to him:
 Where other Princes, hoisted to their thrones
 By fortunes passionate and disordered power,
 Sit in their height, like clouds, before the funne,
 [331] Hindring his comforts; and (by their excesse 50
 Of cold in vertue, and crosse heate in vice)
 Thunder, and tempest, on those learned heads,
 Whom CAESAR with such honour doth aduance.

TIBV. All humane businesse fortune doth com-
 mand
 Without all order; and with her blinde hand, 55
 Shee, blinde, bestowes blinde gifts: that still haue nurst
 They see not who, nor how, but still, the worst.

CAES. CAESAR, for his rule, and for so much stufte
 As fortune puts in his hand, shall dispose it
 (As if his hand had eyes, and foule, in it) 60
 With worth, and iudgement. "Hands, that part with
 gifts,

"Or will restraine their vse, without desert;
 "Or with a miserie, numm'd to vertues right,
 "Worke, as they had no foule to gouerne them,
 "And quite reiect her: seu'ring their estates 65
 "From humane order. Whosoever can,
 "And will not cherish vertue, is no man.

EQVES. VIRGIL is now at hand, imperiall CAESAR.

CAES. *Romes* honour is at hand then. Fetch a
 chaire,

[And set it on our right hand; where 'tis fit, 70
Romes honour, and our owne, should euer fit.

Now he is come out of *Campania*,

I doubt not, he hath finisht all his *Aeneids*,

Which, like another foule, I long t'enioy.

What thinke* you three, of VIRGIL, gentlemen, 75
 * *Viz. Mecenas, Gallus, Tibullus*

(That are of his profession, though rankt higher)

Or HORACE, what saist thou, that art the poorest,

And likeliest to enuy, or to detract?

HORA. CAESAR speakes after common men, in this,
 To make a difference of me, for my poorenesse: 80

As if the filth of pouertie sunke as deepe

Into a knowing spirit, as the bane

Of riches doth, into an ignorant foule.

No, CAESAR, they be path-lesse, moorish minds,

That being once made rotten with the dung 85

Of damned riches, euer after sinke

Beneath the steps of any villanie.

But knowledge is the *nectar*, that keeps sweet

A perfect foule, euen in this graue of sinne;

67 *Enter some of the Equestrian order.* G *Enter an Eques.* N
 75 **Viz. . . . Tibullus.*] om. Q, W, G **Viz.*] om. N

And for my foule, it is as free, as CAESARS: 90

For, what I know is due, I'll giue to all.

"He that detracts, or enuies vertuous merit,

"Is ſtill the couetous, and the ignorant ſpirit.

CAES. Thankes, HORACE, for thy free, and holſome
ſharpneſſe:

[332] Which pleaſeth CAESAR more, then ſeruile fawnes. 95

"A flatterd prince ſoone turnes the prince of fooles.

And for thy ſake, wee'll put no difference more

Betweene the great, and good, for being poore.

Say then, lou'd HORACE, thy true thought of VIRGIL.

HORA. I iudge him of a rectified ſpirit, 100

By many reuolutions of diſcourſe

(In his bright reaſons influence) refin'd

From all the tartarous moodes of common men;

Bearing the nature, and ſimilitude

Of a right heavenly bodie: moſt ſeuere 105

In faſhion, and collection of himſelfe,

And then as cleare, and confident, as LOVE.

GALL. And yet ſo chaſte, and tender is his eare,

In ſuffering any ſyllable to paſſe,

That, he thinkes, may become the honour'd name 110

Of iſſue to his ſo examin'd ſelfe;

That all the laſting fruits of his full merit

In his owne *poemes*, he doth ſtill diſtaſte:

As if his mindes peece, which he ſtroue to paint,

Could not with fleſhly pencils haue her right. 115

TIBV. But, to approue his workes of ſoueraigne
worth,

This obſeruation (me thinkes) more then ſerues:

And is not vulgar. That, which he hath writ,

Is with ſuch iudgement, labour'd, and diſtill'd

Through all the needfull vſes of our liues, 120

That could a man remember but his lines,

He ſhould not touch at any ſerious point,

But he might breathe his ſpirit out of him.

CAES. You meane, he might repeat part of his
workes,
As fit for any conference, he can vse? 125
TIBV. True, royall CAESAR. CAES. Worthily
obferu'd:
And a most worthie vertue in his workes.
What thinks materiall HORACE, of his learning?
HORA. His learning labours not the schoole-like
glosse,
That most confists in *ecchoing* wordes, and termes, 130
And soonest wins a man an empty name;
Nor any long, or far-fetcht circumstance,
Wrapt in the curious generalties of artes:
But a direct, and *analyticke* summe
Of all the worth and first effects of artes. 135
And for his *poesie*, 'tis so ramm'd with life,
That it shall gather strength of life, with being,
And liue hereafter, more admir'd, then now.
CAES. This one consent, in all your doomes of him,
[333] And mutuall loues of all your feuerall merits, 140
Argues a trueth of merit in you all.

Act v. Scene II.

CAESAR, VIRGIL, MECÆNAS, GAL-
LVS, TIBVLLVS, HORACE,
EQVITES Ro.

SEe, here comes VIRGIL; we will rise and greet him:
Welcome to CAESAR, VIRGIL. CAESAR, and VIRGIL
Shall differ but in sound; to CAESAR, VIRGIL
(Of his exprest greatnesse) shall be made
A second sur-name, and to VIRGIL, CAESAR. 5

126 'Tis worthily Q 129 labours] savours 1640+ 132 far-
fetch 1692

SCENA SECVNDA. Q Act . . . Ro.) Enter VIRGIL. G, N
1 Caesar. Q, 1716, W

Where are thy famous *Æneids*? doe vs grace
To let vs see, and surfeit on their fight.

VIRG. Worthlesse they are of CAESARS gracious
eyes,

If they were perfect; much more with their wants:
Which yet are more, then my time could supply. 10

And, could great CAESARS expectation
Be satisfied with any other seruice,
I would not shew them. CAES. VIRGIL is too modest;
Or seekes, in vaine, to make our longings more.
Shew them, sweet VIRGIL. VIRG. Then, in such due
feare, 15

As fits presenters of great workes, to CAESAR,
I humbly shew them. CAES. Let vs now behold
A humane soule made visible in life;
And more refulgent in a senselesse paper,
Then in the sensuall complement of Kings. 20

Read, read, thy selfe, deare VIRGIL, let not me
Prophane one accent, with an vntun'd tongue:
"Best matter, badly showne, shewes worfe, then bad.
See then, this chaire, of purpose set for thee
To reade thy *poeme* in: refuse it not. 25

"Vertue, without presumption, place may take
"Aboue best Kings, whom onely she should make.

VIRG. It will be thought a thing ridiculous
To present eyes, and to all future times
A grosse vntruth; that any *poet* (void 30
Of birth, or wealth, or temporall dignity)
Should, with *decorum*, transcend CAESARS chaire.
"Poore vertue rais'd, high birth and wealth set vnder,
"Croffeth heau'ns courtes, and makes worldlings
wonder.

CAES. The courfe of heauen, and fate it selfe, in
this 35
Will CAESAR croffe; much more all worldly custome.

10 are yet W, G
1692 wordlings W

20 Compliment 1716, W, N

34 Worldings

[334] HORA. "Custome, in course of honour, euer
erres:

"And they are best, whom fortune least
preferres.

CAES. HORACE hath (but more strictly) spoke our
thoughts.

The vast rude fwinge of generall confluence 40

Is, in particular ends, exempt from sence:

And therefore reason (which in right should be

The speciall rector of all *harmonie*)

Shall shew we are a man, distinct by it,

From those, whom custome rapteth in her preasse. 45

Ascend then, VIRGIL: and where first by chance

We here haue turn'd thy booke, doe thou first reade.

VIRG. Great CAESAR hath his will: I will ascend.

'Twere simple iniurie to his free hand,

That sweeps the cobwebs, from vn-vfed vertue, 50

And makes her shine proportion'd, to her worth,

To be more nice to entertaine his grace;

Then he is choise, and liberall to afford it.

CAES. Gentlemen of our chamber, guard the doores,

And let none enter, peace. Begin, good VIRGIL. 55

Virg. lib. 4. *Æneid.*

VIRG. *Meane while, the skies 'gan thunder; and
in taile*

Of that, fell pouring stormes of fleet, and haile:

The Tyrian lords, and Troian youth, each where

With VENVS Dardane nephew, now, in feare*

*Iulus.

Seeke out for feuerall shelter through the plaine; 60

Whil'st flouds come rowling from the hills amaine.

DIDO a caue, The Troian Prince the same*

**Æneas.*

40 swing G, N 55 enter; [*Exeunt Equites.*] G [*Exeunt some
of the Equites.*] N Virg. . . . *Æneid.*] om. G, N 58 *where*
here N 59 *Iulus.] om. G, N 62 **Æneas.*] om. G, N

Lighted upon. There, earth, and heauens great
dame,*

* Iuno.

*That hath the charge of marriage, first gaue signe
Vnto this contraēt; fire, and aire did shine,* 65

*As guiltie of the match; and from the hill
The nymphs, with shriekings, doe the region fill.
Here first began their bane; This day was ground
Of all their ills: For now, nor rumours found,
Nor nice respect of state mooues DIDO ought;* 70

*Her loue, no longer now, by stealth is fought:
Shee calls this wedlocke, and with that faire name
Couers her fault. Forth-with the bruit, and fame,
Through all the greatest Lybian townes, is gone;
Fame, a fleet euill, then which is swifter none:* 75

*That mouing growes, and flying gathers strength;
Little at first, and fearefull; but at length
Shee dares attempt the skies, and stalking proud
With feet on ground, her head doth pierce a cloud!
This child, our parent earth, stird vp with spight* 80
*Of all the gods, brought forth; and, as some
wright,*

[335] *Shee was last sister of that Giant* race,*

* Cæus, Enceladus, &c.

*That thought to scale IOVES court; right swift of
pase,*

*And swifter, far, of wing: a monster vast,
And dreadfull. Looke, how many plumes are
plac't* 85

*On her huge corps, so many waking eyes
Sticke vnderneath: and (which may stranger rise
In the report) as many tongues shee beares,
As many mouthes, as many listning eares.
Nightly, in midst of all the heauen, shee flies,* 90
*And through the earths darke shaddow, shrieking,
cries;*

63 *Iuno.] om. G, N
om. G, N

65 this] his W, G

82 *Cæus, . . . &c.]

*Nor doe her eyes once bend, to taste sweet sleepe:
 By day, on tops of houses, shee doth keepe,
 Or on high towers; and doth thence affright
 Cities, and townes of most conspicuous site. 95
 As couetous shee is of tales, and lies,
 As prodigall of truth: This monster, &c.*

Act v. Scene III.

LVPVS, TVCCA, CRISPINVS, DEMETRIVS,
 HISTRIO, LICTORS, CÆSAR, VIR-
 GIL, MECÆNAS, GALLVS,
 TIBVLLVS, HORACE,
 EQVITES RO.

COME, follow me, assist me, second me: where's the
 Emperour?

EQVES 1. Sir, you must pardon vs.

EQVES. 2. CÆSAR is priuate now, you may not enter.

TVCC. Not enter? Charge 'hem, vpon their alleg- 5
 ance, crop-shin.

EQVES 1. We haue a charge to the contrary, sir.

LVPV. I pronounce you all traytors, horrible
 traytors:

What? doe you know my affaires?

I haue matter of danger, and state, to impart to CÆSAR. 10

CAES. What noife is there? who's that names
 CÆSAR?

LVPV. A friend to CÆSAR. One that for CÆSARS
 good, would speake with CÆSAR.

95 *site*] sight 1692, 1716, W

SCENA TERTIA. Q. *Act . . . Ro.*] om. G, N 1 *Lupus*. Q.
 1716, W *Lup.* [*within.*] G, N 3 1 *Eques.* [*within.*] G, N
 4 2 *Eques.* [*within.*] G, N 5 *Tuc.* [*within.*] G, N 7 1 *Eques.*
 [*within.*] G, N 8 *Lup.* [*within.*] G, N 13 *Lup.* [*within.*] G, N

CAES. Who is't? looke, CORNELIVS.

15

EQVES I. ASINIVS LVPVS.

CAES. O, bid the turbulent informer hence;
We haue no vacant eare, now, to receiue
The vnseason'd fruits of his officious tongue.

MECÆ. You must auoid him there.

20

LVPV. I coniure thee, as thou art CAESAR, or
respect't thine owne safetie; or the safetie of the
state, CAESAR: Heare mee, speake with mee, [336]
CAESAR; 'tis no common businesse, I come about; but
such as, being neglected, may concerne the life of
CAESAR.

25

CAES. The life of CAESAR? Let him enter. VIR-
GIL, keepe thy feat.

EQVITES. Beare backe there: whither will you?
keepe backe.

30

TVCC. By thy leaue good man vsher: mend thy
perruke, fo.

LVPV. Lay hold on HORACE there; and on
MECÆNAS, *Lictors. Romans*, offer no rescue, vpon
your allegiance: Reade, royall CAESAR; I'll tickle
you, *Satyre*.

35

TVCC. He will, *humours*, he will: He will squeeze
you, *Poet* puckfist.

LVPV. I'll lop you off, for an vnprofitable branch,
you *satyricall* varlet.

40

TVCC. I, and EPAMINONDAS your patron, here, with
his flaggon chaine; Come, resigne: Though 'twere
your great grand-fathers, the law ha's made it mine
now, fir. Looke to him, my party-colour'd rascalls;
looke to him.

45

16 1 *Eqves*. [*within.*] G, N 21 *Lup.* [*within.*] G, N
29 *Equites*. [*within.*] G, N 30 Enter LUPUS, TVCCA, and Lictors.
G, N 32 perruke]. Periwig Q 35 Cæsar. [*Gives a paper.*] G
36 *Satyr* 1692+ 37 *Humours* 1640, 1692, 1716, G, N
42 resign: [*takes off Mecænas' chain.*] G, N

CAES. What is this, ASINIVS LVPVS? I vnderstand it not.

LVPV. Not vnderstand it? A libell, CAESAR. A dangerous, feditious libell. A libell in picture.

CAES. A libell? 50

LVPV. I, I found it in this HORACE his studie, in MECÆNAS his house, here; I challenge the penaltie of the lawes against 'hem.

TVCC. I, and remember to begge their land betimes; before some of these hungrie court-hounds sent it out. 55

CAES. Shew it to HORACE: Aske him, if he know it.

LVPV. Know it? His hand is at it, CAESAR.

CAES. Then 'tis no libell.

HORA. It is the imperfect body of an *emblem*, CAESAR, I began for MECÆNAS. 60

LVPV. An *emblem*? right: That's *greeke* for a libell.

Doe but marke, how confident he is.

✓ HORA. A iust man cannot feare, thou foolish *Tribune*;

Not, though the malice of traducing tongues,
The open vastnesse of a tyrannes eare, 65
The senselesse rigour of the wrested lawes,
Or the red eyes of strain'd authoritie
Should, in a point, meet all to take his life.
His innocence is armour 'gainst all these.

LVPV. Innocence? ô, impudence! Let mee see, let mee see. Is not here an Eagle? And is not that Eagle meant by CAESAR? ha? Do's not CAESAR giue the eagle? Answer me; what saist thou? 70

TVCC. Hast thou any euasion, stinkard?

LVPV. Now hee's turn'd dumbe. I'll tickle you, 75
Satyre.

HORA. Pish. Ha, ha.

LVPV. Dost thou pish me? Giue me my long-sword.

62 but] you N 65 Tyrants Q Tyrant's 1692+ 69 Inno-
cency 1692, 1716 72 ha] ah N 76 *Satyr* 1692+

HORA. With reuerence to great CAESAR, worthy
Romans,

[337] Oberue but this ridiculous commenter: 80
The foule to my *deuice*, was in this *distich*.

*Thus, oft, the base and rauinous multitude
Survive, to share the spoiles of fortitude.*

Which in this body, I haue figur'd here,

A VULTRE— 85

LVPV. A Vulture? I; now, 'tis a Vulture. O,
abominable! monstrous! monstrous! ha's not your
Vulture a beake? ha's it not legges? and tallons? and
wings? and feathers?

TVCC. Touch him, old *Buskins*. 90

HORA. And therefore must it be an Eagle?

MECÆ. Respect him not, good HORACE: Say
your *deuice*.

HORA. A VULTRE, and a WOLFE—

LVPV. A Wolfe? good. That's I; I am the wolfe. 95
My name's LVPVS, I am meant by the wolfe. On, on,
a Vulture, and a Wolfe—

HORA. Preying vpon the carcasfe of an ASSE—

LVPV. An Affe? Good still: That's I, too. I am
the affe. You meane me by the affe— 100

MECÆ. 'Pray thee, leaue braying then.

HORA. If you will needes take it, I cannot with
modestie giue it from you.

MECÆ. But, by that beast, the old *Ægyptians*
Were wont to figure in their *hieroglyphicks*, 105
Patience, frugalitie, and fortitude;

For none of which, we can suspect you, *Tribune*.

CAES. Who was it, LVPVS, that inform'd you first,
This should be meant by vs? or was't your comment?

LVPV. No, CAESAR: A player gaue mee the first 110
light of it, indeede.

83 Survives 1640, 1692, 1716, N 86 vulture? [*Looks at it.*] Ay, N
95 wolf? [*Looks again*] N 99 ass? [*Looks*] N 101 'Pr'y thee
1640 braying] prying N

TVCC. I, an honest fycophant-like slaue, and a politician, besides.

CAES. Where is that player?

TVCC. He is without, here. 115

CAES. Call him in.

TVCC. Call in the player, there: Master ÆSOPE, call him.

EQVITES. Player? where is the player? Beare backe: None, but the player, enter. 120

TVCC. Yes: this gent'man, and his *Achates* must.

CRIS. 'Pray you, master vther; wee'll stand close, here.

TVCC. 'Tis a gent'man of qualitie, this; though he be somewhat out of clothes, I tell yee. Come ÆSOPE: hast a bay-leave i'thy mouth? Well said, be not out, 125
stinkard. Thou shalt haue a *monopoly* of playing, confirm'd to thee and thy couey, vnder the Emperours broad seale, for this seruice.

CAES. Is this hee?

LVPV. I, CAESAR: this is hee. 130

[338] CAES. Let him be whipt. LICTORS, goe take him hence.

And LVPVS, for your fierce credulitie,

One fit him with a paire of larger eares:

'Tis CAESARS doome, and must not be reuok't.

We hate, to haue our court, and peace disturb'd 135

With these quotidian clamours. See it done.

LVPV. CAESAR. CAES. Gag him, we may haue his silence.

VIRG. CAESAR hath done like CAESAR. Faire, and iust

Is his award, against these brainelesse creatures. 140

112-3 politician] Political 1716 119 *Equites*. [within.] G, N
120 Enter ÆSOP, followed by CRISPINUS and DEMETRIUS. G, N
121 gentleman 1640+ Achate N 123 gentleman 1640+
127 couey] convey 1640 Convey 1692, 1716 137 Cæsar! [Exe. some
of the Lictors, with Lupus and Æsop. G [Exeunt some, with LUPUS and
ÆSOP. N him, [that] we G

'Tis not the wholefome sharpe moralitie,
 Or modest anger of a *fatyricke* spirit,
 That hurts, or wounds the bodie of a state;
 But the finifter application
 Of the malicious, ignorant, and base
 Interpreter: who will diftort, and straine
 The generall fcope and purpofe of an authour,
 To his particular, and priuate fpleene.

145

CAES. We know it, our deare VIRGIL, and efteeme it
 A moft difhoneft praftice, in that man,
 Will feeme too wittie in anothers worke.
 What would CORNELIVS GALLVS, and TIBVLLVS?

150

This while the reft whisper Cafar.

TVCC. Nay, but as thou art a man, do'ft heare? a
 man of worfhip; and honourable: Holde, here, take
 thy chaine againe. Refume, mad MECÆNAS. What?
 do'ft thou thinke, I meant t'haue kept it, bold boy?
 No; I did it but to fright thee, I, to try how thou
 would'ft take it. What? will I turne sharke, vpon my
 friends? or my friends friends? I fcorne it with my
 three foules. Come, I loue bully HORACE, as well as
 thou do'ft, I: 'tis an honeft *hieroglyphick*. Giue mee
 thy wrift, *Helicon*. Do'ft thou thinke, I'le fecond e're
 a *rhinoceros* of them all, againft thee? ha? or thy
 noble *Hippocrene*, here? I'le turne ftager firft, and be
 whipt too: do'ft thou fee, bully?

155

160

165

CAES. You haue your will of CAESAR: vfe it,
Romanes.

VIRGIL fhall be your *Prætor*; and our felfe
 Will here fit by, fpectator of your fports;
 And thinke it no impeach of royaltie.
 Our eare is now too much prophan'd (graue MARO)
 With thefe diftaftes, to take thy facred lines:
 Put vp thy booke, till both the time and wee
 Be fitted with more hallowed circumftance

170

143 hurt N 152 S.D.] om. Q [*They whisper Cafar.* G, N
 153 *Tuc.* [*to Mecænas.*] G, N

For the receiuing fo diuine a worke.

Procede with your deffeigne.

175

MECÆ. GALL. TIBV. Thankes, to great CAESAR.

GALL. TIBVLLVS, draw you the inditement then,
whil't HORACE arrests them, on the *statute* of *Calumny*:
MECÆNAS, and I, will take our places here. *Lifors*,
assist him.

180

[339] HORA. I am the worst accuser, vnder heauen.

GALL. Tut, you must do't: 'Twill be noble mirth.

HORA. I take no knowledge, that they doe maligne
me.

TIBV. I, but the world takes knowledge.

HORA. 'Would the world knew,

185

How heartily I wish, a foole should hate me.

TVCC. Body of IVPITER! What? Will they
arraigne my briske POETASTER, and his poore iourney-
man, ha? Would I were abroad skeldring for a
drachme, so I were out of this labyrinth againe: I doe
feele my selfe turne stinkard, already. But I must set
the best face I haue, vpon't now: well said, my diuine,
deft HORACE, bring the whorson detraacting slaues to
the barre, doe. Make 'hem hold vp their spread golls:
I'll giue in euidence for thee, if thou wilt. Take
courage, CRISPINVS, would thy man had a cleane
band.

190

195

CRIS. What must we doe, Captaine?

TVCC. Thou shalt see anon: Doe not make diuision
with thy legs, fo.

200

CAES. What's he, HORACE?

HORA. I only know him for a motion, CAESAR.

TVCC. I am one of thy Commanders, CAESAR; A
man of seruice, and action; My name is PANTILIVS
TVCCA: I haue seru'd i' thy warres against MARKE
ANTONY, I.

205

174 worke] Labour Q 190 drachme] Twopence Q this] his
1640, 1692 192 now. [Aside.] G, N 195 [Aside to him.]
Take N 200 fo] on N

CAES. Doe you know him, CORNELIVS?

GALL. Hee's one, that hath had the mustering, or conuoy of a companie, now, and then: I neuer noted him by any other imployment. 210

CAES. We will obserue him better.

TIBV. LICTOR, proclaime silence, in the court.

LICT. In the name of CAESAR, silence.

TIBV. Let the parties, the accuser, and the accused, present themselves. 215

LICT. The accuser, and the accused; present yourselves in court.

CRIS. DEMETRIVS. Here.

VIRG. Reade the inditement.

TIBV. RVFVS LABERIVS CRISPINVS, and DEMETRIVS 220
FANNIVS, hold up your hands. You are, before this time, ioynedly and feuerally indited, and here presently to be arraigned, vpon the Statute of Calumny, or Lex Remmia (The one by the name of RVFVS LABERIVS CRISPINVS, aliàs CRISPINAS, Poetaster, and plagiarist: 225
the other, by the name of DEMETRIVS FANNIVS, play-dresser, and plagiarist) That you (not hauing the feare of PHÆBVVS, or his shafts, before your eyes) contrary to the peace of our liege lord, AVGVSTVS CAESAR, his crowne and dignitie, and against the forme of a 230
Statute, in that case made, and provided; haue most ignorantly, foolishly, and (more like your felues) maliciously, gone about to deprave, and calumniate the person and writings of QVINTVS HORACIVS FLACCVS, here present, poet, and priest to the Muses: and to that 235
end haue mutually conspir'd, and plotted, at sundry times, as by feuerall meanes, and in sundry places, for the [340] better accomplishing your base and enuious purpose; taxing him, falsely, of selfe-loue, arrogancy, impudence, rayling, filching by translation, &c. Of all 240
which calumnies, and euery of them, in manner and

forme aforeſaid, what anſwere you? Are you guiltie, or not guiltie?

TVCC. Not guiltie, fay.

CRIS. DEMET. Not guiltie. 245

TIBV. How will you be tryed?

TVCC. By the *Romane* Gods, and the nobleſt *Romanes*.

CRIS. DEMET. By the *Romane* Gods, and the nobleſt *Romanes*. 250

VIRG. Here fits MECÆNAS, and CORNELIVS GALLVS:
Are you contented to be tryed by theſe?

TVCC. I, ſo the noble Captaine may bee ioyn'd with them in commiſſion, fay.

CRIS. DEMET. I, ſo the noble Captaine may bee ioyn'd with them in commiſſion. 255

VIRG. What ſayes the plaintife?

HORA. I am content.

VIRG. Captaine, then take your place.

TVCC. Alas, my worſhipfull *Prætor*! 'tis more of thy gent'neſſe, then of my deſeruing, I wuſſe. But, ſince it hath pleas'd the court to make choice of my wiſdome, and grautie, come, my calumnious varlets: Let's heare you talke for your ſelues, now, an houre or two. What can you fay? Make a noiſe. ACT, ACT. 265

VIRG. Stay, turne, and take an oath firſt. *You ſhall ſweare,*

By thunder-darting IOVE, the King of gods;

And by the Genius of AVGVSTVS CAESAR;

By your owne white, and vncorrupted ſoules;

And the deepe reuerence of our Romane iuſtice; 270

To iudge this caſe, with truth and equitie:

As bound, by your religion, and your lawes.

244 [*Aside.*] N 245 *Cris. and Dem.* N 247 [*Aside.*] N
248 [*Aside to Cris.*] G 249 *Cris. and Dem.* N 253-4 [*Aside.*
G, N 261 I wuſſe 1692+ .

Now reade the euidence: But first demand
Of either prisoner, if that *writ* be theirs.

TIBV. Shew this vnto CRISPINVS. Is it yours? 275

TvCC. Say I: what? dost thou stand vpon it,
pimpe? Doe not denie thine owne MINERVA, thy
PALLAS, the issue of thy braine.

CRIS. Yes, it is mine.

TIBV. Shew that vnto DEMETRIUS. Is it yours? 280

DEME. It is.

TvCC. There's a father, will not denie his owne
bastard, now, I warrant thee.

VIRG. Reade them aloud.

TIBV. *Rampe vp, my genius; be not retrograde:* 285

But boldly nominate a spade, a spade.

What, shall thy lubricall and glibberie Muse

*Liue, as shee were defunct, like punke in
stewes?*

(TvCC. Excellent!)

[341] *Alas! That were no moderne confe-*
quence, 290

To haue cothurnall buskins frighted hence.

No; teach thy incubus to poetize;

And throw abroad thy spurious smotteries,

Vpon that puffed-up lumpe of barmy froth,

—(TvCCA. Ah, ha!) 295

*Or clumisie chil-blain'd iudgement; that, with
oath,*

Magnificates his merit; and bespawles

*The conscious time, with humorous fome,
and brawles.*

As if his organons of sense would crack

*The sinewes of my patience. Breake his
back,* 300

O Poets all, and fome: For now we list

274 [*Gives him two papers.* G 276 Say, ay: [*Aside.*] G Tuc.
[*Aside.*] Say, ay. N 289 [*Aside.*] N 293 smotteries N
294 balmy G 297 besprawls N

Of strenuous vengeance to clutch the fist.

Subcri. CRIS.

TVCC. I mary, this was written like a HERCVLES in
poetrie, now. 305

CAES. Excellently well threatned!

VIRG. I, and as strangely worded, CAESAR.

CAES. We obserue it.

VIRG. The other, now.

TVCC. This's a fellow of a good prodigall tongue 310
too; this'll doe wel.

TIBV. *Our Muse is in mind for th'entrussing a poet:
I slip by his name; for most men doe know it:
A critick, that all the world bescumbers
With fatyricall humours, and lyricall num-
bers:* 315

—(TVCC. Art thou there, boy?)
*And for the most part, himselfe doth aduance
With much selfe-loue, and more arrogance:*

—(TVCC. Good againe.)
*And (but that I would not be thought a
prater)* 320
*I could tell you, he were a translator.
I know the authors from whence he ha's stole,
And could trace him too, but that I vnder-
stand 'hem not full and whole.*

—(TVCC. That line is broke loofe from all his
fellowes: chaine him vp shorter, doe.) 325
*The best note I can giue you to know him by,
Is, that he keepes gallants company;
Whom I would wish, in time should him feare,
Left after they buy repentance too deare.*

Subcri. DEME. FAN. 330

TVCC. Well faid. This carries palme with it.

303 CRIS.: aliàs, Innocence. Q Subcri. CRIS.] CRISPINUS G
307 I] om. 1692 316 [*Aside.*] N 319 [*Aside.*] N
324 [*Aside.*] N 328 would] could 1692+ 330 Subcri. DEME.
FAN.] DEME. FANNIUS. G

HORA. And why, thou motly gull? why should they
feare?

When hast thou knowne vs wrong, or taxe a friend?
I dare thy malice, to betray it. Speake.

Now thou curl'st vp, thou poore, and nasty snake; 335
[342] And shrink'st thy poys'nous head into thy
bosome:

Out viper, thou that eat'st thy parents, hence.
Rather, such speckled creatures, as thy selfe,
Should be eschew'd, and shund: such, as will bite
And gnaw their absent friends, not cure their fame, 340
Catch at the loosest laughters, and affect
To be thought iesters, such, as can deuise
Things neuer seene, or heard, t'impaire mens names,
And gratifie their credulous aduersaries,
Will carrie tales, doe basest offices, 345
Cherish diuided fires, and still increase
New flames, out of old embers, will reueale
Each secret that's committed to their trust,
These be black slaues: *Romans*, take heed of these.

TVCC. Thou twang'st right, little HORACE, they be
indeed: 350

A couple of chap-falne cures. Come, We of the bench
Let's rise to the *vrne*, and condemne 'hem, quickly.

VIRG. Before you goe together (worthy *Romans*)
We are to tender our opinion;
And giue you those instructions, that may adde 355
Vnto your euen iudgement in the cause:
Which thus we doe commence. First you must know
That where there is a true and perfect merit,
There can bee no deiection; and the scorne
Of humble basenesse, oftentimes, so workes 360
In a high soule vpon the grosser spirit,
That to his bleared, and offended sense,
There seemes a hideous fault blaz'd in the object;
When only the disease is in his eyes.

Here-hence it comes, our HORACE now stands taxt 365
 Of impudence, selfe-loue, and arrogance,
 By these, who share no merit in themselves;
 And therefore, thinke his portion is as small.
 For they, from their owne guilt, assure their foules,
 If they should confidently praise their workes, 370
 In them it would appeare inflation:
 Which, in a full, and wel-digested man,
 Cannot receiue that foule abusive name,
 But the faire title of erection.
 And, for his true vse of translating men, 375
 It still hath bin a worke of as much palme
 In cleereſt iudgements, as t'inuent, or make.
 His sharpenesse, that is most excusable;
 As being forc't out of a suffering vertue,
 Oppressed with the licence of the time: 380
 [343] And howsoever fooles, or ierking *pedants*,
 Players, or such like *buffon*, barking wits,
 May with their beggerly, and barren trash,
 Tickle base vulgar eares, in their despight;
 This (like IOVES thunder) shall their pride controule, 385
 "The honest *Satyre* hath the happiest foule.
 Now, *Romans*, you haue heard our thoughts. With-
 draw, when you please.

TIBV. Remoue the accused from the barre.

TVCC. Who holds the *vrne* to vs? ha? Feare 390
 nothing: I'le quit you, mine honest pittifull stinkards.
 I'le do't.

CRIS. Captaine, you shall eternally girt me to you,
 as I am generous.

TVCC. Goe to. 395

CAES. TIBVLLVS, let there be a case of vizards
 priuately provided: we haue found a subiect to bestow
 them on.

365 Here hence N 382 *buffon*, barking] *Buffonary* Q buffoon-
 barking N *buffon*] *Buffoons* 1692, 1716 385 Jove' N
 390 ha] ah N [*Aside.*] Fear N 394 am] a N

TIBV. It shall be done, CAESAR.

CAES. Here be wordes, HORACE, able to baftinado a 400
mans eares.

HORA. I. Pleafe it great CAESAR, I haue pills
about me

(Mixt with the whiteft kind of *ellebore*)

Would giue him a light vomit; that fhould purge
His braine, and ftomack of thofe tumorous heates: 405
Might I haue leaue to minifter vnto him.

CAES. O! be his ÆSCVLAPIVS, gentle HORACE;
You fhall haue leaue, and he fhall be your patient.

VIRGIL, vfe your authoritie, command him forth.

VIRG. CAESAR is carefull of your health, CRISPINVS; 410
And hath himfelfe chofe a phyfitian
To minifter vnto you: take his pills.

HORA. They are fomewhat bitter, fir, but very
wholfome;
Take yet another, fo: Stand by, they'll worke anon.

TIBV. *Romans*, returne to your feuerall feates: 415
Lictors, bring forward the *vrne*; and fet the accused at
the barre.

TVCC. Quickly, you whorfon egregious varlets;
Come forward. What? fhall we fit all day vpon you?
you make no more hafte, now, then a begger vpon 420
pattins: or a phyfitian to a patient that ha's no money,
you pilchers.

TIBV. RVFVS LABERIVS CRISPINVS, and DEMETRIVS
FANNIVS, *hold vp your hands. You haue (according*
to the Roman cuftome) put your felues vpon triall to 425
the vrne, for diuers and fundrie calumnies, whereof,
you haue before this time beene indited, and are now
prefently arraigned: Prepare your felues to harken

400 *Cas.* [CRISPINUS' verses in his hand.] N 403 *hellebore* G, N
404 *purge*] pure N 413 *sir*] om. Q 416 *at*] to W+

to the verdict of your Tryers. CAIVS CILNIVS
MECCENAS pronounceth you, by this hand-writing, 430
Guiltie. CORNELIVS GALLVS, Guiltie. PANTILIVS
TVCCA—

TVCC. Parcell-guiltie, I.

DEME. He meanes himfelfe: for it was he indeed,
Suborn'd vs to the calumnie. 435

[344] TVCC. I, your whorfon *cantharides*? was't I?

DEME. I appeale to your conscience, Captaine.

TIBV. Then, you confesse it, now.

DEME. I doe, and craue the mercy of the court.

TIBV. What faith CRISPINVS? 440

CRIS. O, the Captaine, the Captaine—

HORA. My phylicke begins to worke with my
patient, I fee.

VIRG. Captaine; stand forth and answere.

TVCC. Hold thy peace, *Poet Prator*: I appeale 445
from thee, to CAESAR, I. Doe me right, royall
CAESAR.

CAES. Mary, and I will, sir. *Liflors*, gag him:
And put a case of vizards o're his head,
That he may looke *bi-fronted*, as he speakes. 450

TVCC. Gods, and fiends. CAESAR! thou wilt not,
CAESAR? wilt thou? Away, you whorfon vultures;
away. You thinke I am a dead *corps* now; because
CAESAR is dispos'd to iest with a man of marke, or so.
Hold your hook't talons out of my flesh, you inhumane 455
Harpies. Goe to, do't. What? will the royall
AVGVSTVS cast away a gent'man of worship, a Captaine,
and a Commander; for a couple of condemn'd caitiue
calumnious *Cargo's*?

429-433 Caius Cilnius Mecoenas *pro-* | *nounceth you, by this hand-*
writing, Guiltie. Corneli- | *Tuc.* Gallus, *Guiltie.* Pantilius Tucca—
| us Parcell Guiltie; I. | Q 431 Pantillus N 436 was't I?
wasn't it? N 448 gag him: doe 1640 gag him: do. 1692, 1716,
W, G 451 fiends] friends 1640, 1692, 1716 456 *Harpies*]
Gorbodukes. Q 457 gentleman G, N

CAES. Dispatch; *Lictors*. 460

TVCC. CAESAR.

CAES. Forward, TIBVLLVS.

VIRG. Demand, what cause they had to maligne
HORACE.

DEME. In troth, no great cause, not I; I must confesse: but that hee kept better company (for the most part) then I: and that better men lou'd him, then lou'd me: and that his writings thriu'd better then mine, and were better lik't, and grac't: nothing else. 465

VIRG. Thus, enuious soules repine at others good. 470

HORA. If this be all; faith, I forgiue thee freely.
Enuy me still; so long as VIRGIL loues me,
GALLVS, TIBVLLVS, and the best-best CAESAR,
My deare MECÆNAS: while these, with many more
(Whose names I wisely slip) shall thinke me worthy 475
Their honour'd, and ador'd societie,
And reade, and loue, proue, and applaud my *poemes*;
I would not wish but such as you should spight them.

CRIS. O——

TIBV. How now, CRISPINVS? 480

CRIS. O, I am sicke——

HORA. A bafon, a bafon, quickly; our physick works.
Faint not, man.

CRIS. O——*retrograde*——*reciprocally*——*incubus*.

CAES. What's that, HORACE? 485

HORA. *Retrograde*, and *reciprocally*, *Incubus* are
come vp.

GALL. Thankes be to IVPITER.

[345] CRIS. O——*glibbery*——*lubrically*——*defunct*
——ô—— 490

HORA. Well said: here's some store.

VIRG. What are they?

HORA. *Glibbery*, *lubrically*, and *defunct*.

460-1 [*The visards are put upon him*. G, N 486 *Incubus*] and
incubus G, N *reciprocally*,] comma om. 1640, 1692, 1716, W

- GALL. O, they came vp easie.
 CRIS. O——ô—— 495
 TIBV. What's that?
 HORA. Nothing, yet.
 CRIS. *Magnificate*.
 MECÆ. *Magnificate?* that came vp somewhat hard.
 HORA. I. What cheere, CRISPINVS? 500
 CRIS. O, I fhall cast vp my——*spurious*——*fnot-*
teries——
 HORA. Good. Againe.
 CRIS. *Chilblaind*——ô——ô——*clumsie*——
 HORA. That *clumsie* stucke terribly. 505
 MECÆ. What's all that, HORACE?
 HORA. *Spurious fnotteries, chilblain'd, clumsy*.
 TIBV. O IVPITER!
 GALL. Who would haue thought, there should ha'
 beene such a deale of filth in a *poet*? 510
 CRIS. O——*barmy froth*——
 CAES. What's that?
 CRIS. ——*Puffy*——*inflate*——*turgidous*——*ven-*
tositous.
 HORA. *Barmy froth, puffy, inflate, turgidous, and* 515
ventositous are come vp.
 TIBV. O, terrible, windie wordes!
 GALL. A signe of a windie braine.
 CRIS. O——*oblatrant*——*furibund*——*fatuate*——
strenuous—— 520
 HORA. Here's a deale: *oblatrant, furibund, fatuate,*
strenuous.
 CAES. Now, all's come vp, I trow. What a tumult
 hee had in his belly!

494-5 Gal. O, they come up. O——Oh——! N 508 IVPITER]
 dupter N 511 "ba-my froth" N 514 Ventosity Q, N
 516 Ventosity Q, N 519 oblatrant—furibund] Oblatrant—Obcae-
 cate . . . Furibund Q 521 oblatrant, furibund] Oblatrant, Obcae-
 cate, Furibund Q 523 tumulti] tumble N

HORA. No: there's the often *conscious dampe* 525
behind, still.

CRIS. O——*conscious*——*dampe*.

HORA. It's come vp, thanks to APOLLO, and
ÆSCVLAPIVS: Yet, there's another; you were best
take a pill more? 530

CRIS. O, no: ô——ô——ô——ô.

HORA. Force your felfe then, a little with your
finger.

CRIS. O——ô——*prorumped*.

TIBV. *Prorumped?* What a noise it made! as if 535
his spirit would haue prorump with it.

CRIS. O——ô——ô.

VIRG. Helpe him: it stickes strangely, what euer
it is.

CRIS. O——*clutcht*. 540

HORA. Now it's come: *clutcht*.

CAES. *Clutcht?* It's well, that's come vp! It had
but a narrow passage.

[346] CRIS. O——

VIRG. Againe, hold him: hold his head there. 545

CRIS. *Snarling gusts*——*quaking custard*.

HORA. How now, CRISPINVS?

CRIS. O——*obstupefact*.

TIBV. Nay: that are all we, I assure you.

HORA. How doe you feele your felfe? 550

CRIS. Pretty, and well, I thanke you.

VIRG. These pills can but restore him for a time;
Not cure him quite of fuch a maladie,
Caught by so many surfets; which haue fill'd
His blood, and braine, thus full of crudities: 555
'Tis necessary, therefore, he obserue
A strict and holosome dyet. Looke, you take
Each morning, of old CATOES principles

525 *dampe*] om. Q 527 *dampe*] om. Q 528 It is N
547 HORA. . . . CRISPINVS?] *Tropologicall* - - - *Anagogical* - - - *Loquacity*
- - - *Pinnosity*. Q

A good draught, next your heart; that walke vpon,
 Till it be well digested: Then come home, 560
 And taste a piece of *TERENCE*, sucke his phraze
 In stead of lycorice; and, at any hand,
 Shun *PLAVTVS*, and old *ENNIVS*, they are meates
 Too harsh for a weake stomacke. Vfe to reade
 (But not without a *tutor*) the best *Greekes*: 565
 As *ORPHEVS*, *MVSAEVS*, *PINDARVS*,
HESIOD, *CALLIMACHVS*, and *THEOCRITE*,
 High *HOMER*, but beware of *LYCOPHRON*:
 He is too darke, and dangerous a dish.
 You must not hunt for wild, out-landish termes, 570
 To stuffe out a peculiar *dialect*;
 ✓ But let your *matter* runne before your *words*:
 And if, at any time, you chaunce to meet
 Some *Gallo-belgick* phraze, you shall not straight
 Racke your poore verbe to giue it entertainment; 575
 But let it passe: and doe not thinke your selfe
 Much damnified, if you doe leaue it out;
 When, nor your vnderstanding, nor the sense
 Could well receiue it. This faire abstinence,
 In time, will render you more sound, and cleere; 580
 And this haue I prescrib'd to you, in place
 Of a strict sentence: which till he performe,
 Attire him in that robe. And hence-forth, learne
 To beare your selfe more humbly; not to swell,
 Or breathe your insolent, and idle spight, 585
 On him, whose laughter, can your worst affright.
 TIBV. Take him away. CRIS. IVPITER guard
 CAESAR.
 VIRG. And, for a weeke, or two, see him lockt vp
 [347] In some darke place, remoou'd from companie: 590
 He will talke idly else after his phisicke.

559 that walke vpon] and walk upon't 1640, 1692, 1716
 562 Liquorish 1692, 1716, W liquorice G, N 563 old] om. N
 565 ()] G, N without] with N 570 not] om. N 581 pre-
 scrib'd] described N

Now, to you, fir. Th'extremetie of law
 Awards you to be branded in the front,
 For this your *calumny*; But, since it pleafeth
 HORACE (the partie wrong'd) t'intreat, of CAESAR, 595
 A mitigation of that iufter doome;
 With CAESARS tongue, thus we pronounce your
 fentence.

DEMETRIVS FANNIVS, thou fhalt here put on
 That coate, and cap; and henceforth, thinke thy felfe
 No other, then they make thee: vow to weare them 600
 In euery faire, and generous affembly,
 Till the beft fort of minds fhall take to knowledge
 As well thy fatisfaction, as thy wrongs.

HORA. Only (graue *Prætor*) here, in open court,
 I craue the oath, for good behauiour, 605
 May be adminiftred vnto them both.

VIRG. HORACE, it fhall: TIBVLLVS, giue it them.

TIBV. RVFVS LABERIVS CRISPINVS, and DEMETRIVS
 FANNIVS, Lay your hands on your hearts. You fhall
 here folemnely atteft, and fweare; That neuer (after 610
 this *instant*) either, at Booke-fellers ftalls, in tauernes,
 two-penny roomes, 'tyring houfes, noble-mens buttries,
 puifne's chambers (the beft, and fartheft places, where
 you are admitted to come) you fhall once offer, or dare
 (thereby to endeare your felfe the more to any player, 615
 enghle, or guiltie gull, in your companie) to maligne,
 traduce, or detract the perfon, or writings of QVINTVS
 HORACIVS FLACCVS; or any other eminent man, tran-
 fcending you in merit, whom your enuy fhall find caufe
 to worke vpon, either, for that, or for keeping himfelfe 620
 in better acquaintance, or enioying better friends: Or
 if (transported by any fodaine and desperate refolu-
 tion) you doe; That then, you fhall not vnder the
 bafstoun, or in the next prefence, being an honorable

592 fir. [to *Demetrius*.] G, N 610 *atteft*] contest Q
 613-4 () G, N 615-6 () G, N 616 *ingle* N 624 *bafstoun*]
baloon G *batton* N

assembly of his fauourers, bee brought as voluntary 625
gent. to undertake the for-swearings of it. Neither shall
you at any time (ambitiously, affecting the title of the
vntruffers, or whippers of the age) suffer the itch of
writing to ouer-run your performance in libell; vpon
paine of being taken vp for lepers in wit, and (losing 630
both your time, and your papers) bee irrecoverably for-
feited to the hospitall of Fooles. So helpe you our
Roman gods, and the Genius of great CAESAR.

VIRG. So: now dissolue the court.

HORA. TIBV. GALL. MECÆ. VIRG. And thankes
 to CAESAR, 635
 That thus hath exercis'd his patience.

CAES. We haue, indeed, you worthiest friends of
 CAESAR.

It is the bane, and torment of our eares,
 To heare the discords of those iangling rimers,
 That, with their bad and scandalous practises, 640
 Bring all true arts, and learning in contempt.
 [348] But let not your high thoughts descend so low,
 As these despised obiects; Let them fall,
 With their flat groueling foules: Be you your selues.
 And as with our best fauours you stand crown'd: 645
 So let your mutuall loues be still renown'd.
 Enuy will dwell, where there is want of merit,
 Though the deseruing man should cracke his spirit.

626 *gent.*] *Gentlemen* 1692+ 631 *papers*] *prayers* N
 632 *of*] *for* N 635 VIRG.] *om.* G 636 *thus he hath* N
 645 *you*] *your* N 647 *merit*] *spirit* N

SONG.

B *Lush, folly, blush: here's none that feares*
The wagging of an asses eares, 650
Although a wooluish case he weares.
Detraction is but baseness varlet;
And asses are asses, though cloth'd in scarlet.

THE END.

Rumpatur, quifquis rumpitur inuidia.

TO THE READER.

I *F, by looking on what is past, thou hast deseru'd*
that name, I am willing thou should'st yet know
more, by that which followes; an apologeticall
Dialogue: which was only once spoken vpon the stage,
and all the answere I euer gaue, to fundry impotent 5
libells then cast out (and some yet remayning) against
me, and this Play. Wherein I take no pleasure to
reuiue the times, but that Posteritie may make a differ-
ence, betweene their manners that prouok'd me then,
and mine that neglected them euer. For, in these 10
strifes, and on such persons, were as wretched to affect
a victorie, as it is vnhappy to be committed with them.
Non annorum canicies est laudanda, sed morum.

SONG.] CANTVS. Q om. G 652 baseness', varlet G
 653 [*Exeunt.* G, N
 THE END.] *Finis Actus quinti & ultimi.* | *Exeunt.* Q om. 1716+

(The address to the reader which appears in Quarto (cf. our collation) by way of epilogue is here appended by Gifford. In Whalley's edition it appears as a foot-note at the end of the play.)

13 canities 1640, 1692, W, G, N laudana N

The Persons.

NASVTVS, POLYPOSVS, AVTHOR.

I Pray you let's goe see him, how he looks
After these libells. POLY. O, vex'd, vex'd, I
warrant you.

NASV. Doe you thinke so? I should be forry for
him,

If I found that. POLY. O, they are such bitter things,
[349] He cannot choose. NAS. But, is he guilty of
them?

5

POL. Fuh! that's no matter. NAS. No? POL.
No. Here's his lodging;

Wee'll steale vpon him: or, let's listen, stay.

He has a humor oft t' talke t' himfelfe.

NAS. They are your manners lead me, not mine
owne.

AVT. The *Fates* haue not spun him the courtest
thred

10

That (free from knots of perturbation)

Doth yet so liue, although but to himfelfe,

As he can safely scorne the tongues of flauers;

And neglect *Fortune*, more then she can him.

It is the happiest thing, this not to be

15

Within the reach of malice; It prouides

A man so well, to laugh of iniuries:

And neuer sends him farder for his vengeance

Then the vex'd bofome of his enemy.

I, now, but thinke, how poore their spight sets off,

20

Who, after all their waste of sulphurous tearmes,

*The . . . AVTHOR.) SCENE, The Author's Lodgings. Enter NASUTUS
and POLYPOSUS. G, N 1 NASUTUS. 1716, W Nas. G, N
5 he is W 7 let' N 9 own. | [They come forward; the scene
opens, and discovers the Author in his study. G They draw near. The
second scene opens. N 17 of] off 1640+*

And burst-out thunder of their charged mouthes,
 Haue nothing left, but the vnſau'ry ſmoake
 Of their blacke vomit, to vpbrayd themſelues :
 Whilſt I, at whom they ſhot, ſit here ſhot-free, 25
 And as vn-hurt of enuy, as vnhit.

POL. I, but the Multitude, they thinke not ſo, fir,
 They thinke you hit, and hurt : and dare giue out
 Your ſilence argues it, in not reioyning
 To this, or that late libell? AVT. 'Laffe, good rout! 30
 I can affoord them leaue, to erre ſo ſtill :

And, like the barking ſtudents of Beares-Colledge,
 To ſwallow vp the garbadge of the time
 With greedy gullets, whilſt my ſelfe fit by
 Pleaſ'd, and yet tortur'd, with their beaſtly feeding. 35

'Tis a ſweet madneſſe runnes along with them,
 To thinke, all that are aym'd at, ſtill are ſtrooke :
 Then, where the ſhaft ſtill lights, make that the marke,
 And ſo, each feare, or feauer-ſhaken foole
 May challenge TEVCERS hand in archery. 40

Good troth, if I knew any man ſo vile,
 To aſt the crimes, theſe whippers reprehend,
 Or what their ſeruile apes geſticate,
 I ſhould not then much muſe, their ſhreds were lik'd ;
 Since ill men haue a luſt t'heare others finnes, 45

•And good men haue a zeale to heare ſinne ſham'd.
 But when it is all excrement, they vent,
 Baſe filth, and offall : or thefts, notable
 As *Ocean* pyracies, or high-way ſtands :
 And not a crime there tax'd, but is their owne, 50
 [350] Or what their owne foule thoughts ſuggeſted to
 them,

And, that in all their heat of taxing others,
 Not one of them, but liues himſelfe (if knowne)
Improbior fatyram ſcribente cinædo.

26 [Pol. and Nas. diſcover themſelves. G [POL. and NAS. enter. N
 27 they] om. N 28 out. N 36 ſweet] ſecret N 45 ill]
 all N

What should I say, more? then turne stone with wonder! 55

NAS. I neuer saw this play bred all this tumult.
What was there in it could so deeply offend?

And stirre so many hornets? AVT. Shall I tell you?

NAS. Yes, and ingenuously. AVT. Then, by the hope,

Which I preferre vnto all other obiects, 60
I can professe, I neuer writ that peece

More innocent, or empty of offence.

✓ Some fault it had, but neyther tooth, nor gall,
Nor was there in it any circumstance,
Which, in the setting downe, I could suspect 65
Might be peruerterd by an enemies tongue.

Onely, it had the fault to be call'd mine.

That was the crime. POL. No? why they, say you
tax'd

✓ The Law, and Lawyers; Captaines; and the Players
By their particular names. AVT. It is not so. 70

I w'd no name. My Bookes haue still beene taught
To spare the persons, and to speake the vices.

These are meere flanders, and enforc'd by such
As haue no safer wayes to mens disgraces,
But their owne lyes, and losse of honesty. 75

Fellowes of practis'd, and most laxatiue tongues,
Whose empty and eager bellies, i' the yeere,
Compell their braynes to many desp'rate shifts,
(I spare to name 'hem: for, their wretchednesse,
Fury it selfe would pardon.) These, or such 80
Whether of malice, or of ignorance,

Or itch, t'haue me their aduersary (I know not)

Or all these mixt; but sure I am, three yeeres,
They did prouoke me with their petulant stiles
On euery stage: And I at last, vnwilling, 85

But weary, I confesse, of so much trouble,
Thought, I would try, if shame could winne vpon 'hem.

And therefore chose AVGVSTVS CAESARS times,
 When wit, and artes were at their height in Rome,
 To shew that VIRGIL, HORACE, and the rest 90
 Of those great master-spirits did not want
 Detractors, then, or practisers against them:
 And by this line (although no *paralel*)
 I hop'd at last they would sit downe, and blush.
 But nothing could I finde more contrary. 95
 And though the impudence of flies be great,
 Yet this hath so prouok'd the angry waspes,
 [351] Or as you sayd, of the next nest, the hornets;
 That they fly buzzing, mad, about my nostrills:
 And like so many screaming grasse-hoppers, 100
 Held by the wings, fill euery eare with noyse.
 And what? those former calumnies you mention'd.
 First, of the Law. Indeed, I brought in OVID,
 Chid by his angry father, for neglecting
 The study of their lawes, for poetry: 105
 And I am warranted by his owne wordes:

*Sape pater dixit, studium quid inutile tentas?
 Mæonides nullas ipse reliquit opes.*

Trist. lib. 4. Eleg. 10.

And in farre harsher termes elswhere, as these:

*Non me verbosas leges ediscere, non me 110
 Ingrato voces prostituisse foro.*

Amo. lib. 1. Eleg. 15.

But how this should relate, vnto our lawes,
 Or their iust ministers, with least abuse,
 I reuerence both too much, to vnderstand!
 Then, for the Captaine; I will onely speake 115
 An *Epigramme* I here haue made: It is
 Vnto true Souldiers. That's the lemma. Marke it.

*Strength of my Countrey, whilst I bring to view
 Such as are misse-call'd Captaines, and wrong you,
 And your high names; I doe desire, that thence, 120
 Be nor put on you, nor you take offence:*

95 I could W 107 dixii N 113 their] the W, G

*I sweare by your true friend, my Muse, I loue
 Your great profession, which I once did proue;
 And did not shame it with my actions, then,
 No more then I dare, now, doe with my pen. 125
 He that not trusts me, hauing vow'd thus much,
 But's angry for the Captaine, still: is fuch.*

Now for the Players, it is true, I tax'd 'hem,
 And yet, but some; and those so sparingly,
 As all the rest might haue fate still, vnquestion'd, 130
 Had they but had the wit, or conscience,
 To thinke well of themselues. But, impotent they
 Thought each mans vice belong'd to their whole tribe:
 And much good doo't 'hem. What th'haue done
 'gainst me,

I am not mou'd with. If it gaue 'hem meat, 135
 Or got 'hem clothes. 'Tis well. That was their end.

Onely amongst them, I am sorry for
 Some better natures, by the rest so drawne,
 To run in that vile line. POL. And is this all?
 Will you not answere then the libells? AVT. No. 140
 POL. Nor the vntruffers? AVT. Neither. POL.
 Y'are vndone then.

AVT. With whom? POL. The world. AVT. The
 baud! POL. It wil be taken
 To be stupidity, or tameness in you.
 [352] AVT. But, they that haue incen'd me, can in
 foule

Acquit me of that guilt. They know, I dare 145
 To spurne, or baffle 'hem; or squirt their eyes
 With inke, or vrine: or I could doe worfe,
 Arm'd with ARCHILOCHVS fury, write *Iambicks*,
 Should make the desperate lashers hang themselues.
 Rime 'hem to death, as they doe *Irish* rats 150
 In drumming tunes. Or, liuing, I could stampe
 Their foreheads with those deepe, and publike brands
 That the whole company of *Barber-Surgeons*

136 well; that 1716, W, G well: that N

Should not take off, with all their art, and playsters.
 And these my prints should last, still to be read 155
 In their pale fronts: when, what they write 'gainst me,
 Shall like a figure, drawne in water, fleete,
 And the poore wretched papers be employed
 To cloth *tabacco*, or some cheaper drug.
 This I could doe, and make them infamous. 160
 But, to what end? when their owne deedes haue mark'd
 'hem,
 And, that I know, within his guilty brest
 Each slanderer beares a whip, that shall torment him,
 Worfe, then a million of these temporall plagues:
 Which to pursue, were but a feminine humour, 165
 And, farre beneath the dignitie of a man.
 NAS. 'Tis true: for to reuenge their iniuries,
 Were to confesse you felt 'hem. Let 'hem goe,
 And vie the treasure of the foole, their tongues,
 Who makes his gayne, by speaking worst, of best. 170
 POL. O, but they lay particular imputations——
 AVT. As what? Po. That all your writing, is
 meere rayling.
 AVT. Ha! If all the falt in the old *comædy*
 Should be so censur'd, or the sharper wit
 Of the bold *satyre*, termed scolding rage, 175
 What age could then compare with those, for buffons?
 VVhat should be sayd of ARISTOPHANES?
 PERSIVS? or IUVENAL? whose names we now
 So glorifie in schooles, at least pretend it.
 Ha' they no other? POL. Yes: they say you are slow, 180
 And scarce bring forth a play a yeere. AVT. 'Tis true.
 I would, they could not say that I did that,
 There's all the ioy that I take i'their trade,
 Vnlesse such Scribes as they might be profcrib'd
 Th'abus'd theaters. They would thinke it strange, now, 185
 A man should take but colts-foote, for one day,

166 a] om. 1640+
 185 abus'd] absurd N

175 *Satyr* 1692, 1716 Satire W+

And, betweene whiles, spit out a better *poeme*
 Then e're the master of art, or giuer of wit,
 Their belly made. Yet, this is possible,
 [353] If a free minde had but the patience, 190
 To thinke so much, together, and so vile.
 But, that these base, and beggerly conceits
 Should carry it, by the multitude of voices,
 Against the most abstracted worke, oppos'd
 To the stuff'd nostrills of the drunken rout! 195
 O, this would make a learn'd, and liberall foule,
 To riue his stayned quill, vp to the back,
 And damne his long-watch'd labours to the fire;
 Things, that were borne, when none but the still night,
 And his dumbe candle saw his pinching throes: 200
 Were not his owne free merit a more crowne
 Vnto his trauailes, then their reeling claps.
 This 'tis, that strikes me silent, seales my lips,
 And apt me, rather to sleepe out my time,
 Then I would waste it in contemned strifes, 205
 With these vile *Ibides*, these vncleane birds,
 That make their mouthes their clysters, and still purge
 From their hot entrailes. But, I leaue the monsters
 To their owne fate. And, since the *Comick Mvse*
 Hath prou'd so ominous to me, I will trie 210
 If *Tragædie* haue a more kind aspect.
 Her fauours in my next I will pursue,
 Where, if I proue the pleasure but of one,
 So he iudicious be; He shall b'alone
 A Theatre vnto me: Once, I'll say, 215
 To strike the eare of time, in those fresh straines,
 As shall, beside the cunning of their ground,
 Giue cause to some of wonder, some despight,
 And vnto more, despaire, to imitate their sound.
 I, that spend halfe my nights, and all my dayes, 220
 Here in a cell, to get a darke, pale face,

To come forth worth the iuy, or the bayes,
And in this age can hope no other grace——
Leaue me. There's something come into my thought,
That must, and shall be fung, high, and aloofe, 225
Safe from the wolues black iaw, and the dull asses
hoofe.
NASV. I reuerence these raptures, and obey 'hem.

227 [The scene closes. G, N

(354)

This Comicall Satyre vvas first

acted, in the yeere

1601.

By the then Children of Queene

ELIZABETHS

Chappell.

The principall Comoedians were,

NAT. FIELD.	}	{	IOH. VNDERWOOD.
SAL. PAVY.			WILL. OSTLER.
THO. DAY.			THO. MARTON.

With the allowance of the Master of REVELLS.

Marton] MASTON W With . . . REVELLS.] om. W The
. . . MARTON.] Transferred to title-page, 1692. The remainder of
this page is omitted. This page is omitted: 1640, 1716, G, N

NOTES

These Notes have been designed to include whatever appeared of value in the notes and preceding editions of *Poetaster*. Where the exact words of other editors have seemed important for present purposes, they have been given; facts and suggestions originating elsewhere and referred to or developed here have uniformly been acknowledged. Notes signed W. are from Whalley, G., from Gifford, N., from Nicholson; statements credited to Cunningham are to be found in the Gifford-Cunningham edition of 1875, at the ends of the various volumes. Many expressions requiring elucidation have been dealt with in the Glossary, which should therefore be used in connection with the Notes. Abbreviated titles of books can be understood by reference to the Bibliography.

References to *Poetaster* are by act, scene, and line of the present text; other plays of Jonson are cited from the Gifford-Cunningham edition of 1875. References for *Satiromastix* are to pages in Vol. 1 of Dekker's *Dramatic Works*, published by Pearson, 1873; where not otherwise specified, references in Shakespeare are to the Globe edition.

POËTASTER. Thus in quarto 1602 and in the folios. Gifford and Nicholson use the incorrect title THE POETASTER.

Specifically, the name Poetaster is applied by Jonson in this play exclusively to Crispinus, who represents the satirist and dramatist John Marston. It should be noted that although he ridicules Crispinus for gallantry, affectation, poverty, and envy, Jonson delivers his most elaborate attack upon his rival's uncouth vocabulary: see act 5, scene 3, in particular.

Cf. *C. Revels* 2. 1.: 'She is like one of your ignorant *poetasters* of the time, who, when they have got acquainted with a strange word, never rest till they have wrung it in, though it loosen the whole fabric of their sense.'

By the then Children of Queene Elizabeths Chappell. Quarto 1602 has 'by the children of her Maiesties Chappell'. In January 1603-4, however, the Chapel Children were taken under the Queen's protection and became known as the 'Children of the Queen's Revels' (cf. W. C. Hazlitt, *English Drama and Stage*, 1869, p. 40); the 1616 folio therefore implies the change of name in company and sovereign.

Licensed boy actors, gathered chiefly from the choristers of St. Paul's Cathedral and from the Chapel Royal and Westminster school, are heard of from 1587 on. In 1597 a regular children's company was established at the Blackfriars Theatre, and their performances soon became more popular than those of the adult companies. As appears from *Hamlet* 2. 2. 349-364, the regular men's companies had to tour the country in order to avoid serious losses.

The Children of the Chapel were originally eight in number, with a Master of Song to teach them (see the *Old Cheque-Book of the Chapel Royal*, Camden Soc. 1872, iii-iv). They were boarded and lodged in the royal palace, and were allowed food and drink, and one servant. At the age of eighteen, if not preferred in the Chapel service, they might be sent to college at the king's charge. Instances of the practise of pressing men and boys into the service of the chapel choir are recorded as early as the reign of Richard III (*ibid.* p. vii.). Hazlitt (*Eng. Dram. and Stage* 33-4) prints a warrant of Queen Elizabeth to Thomas Gyles, master of the Children of Paul's, authorizing him to take up and train boys to be performers in the Revels at Court, April 26, 1585. Fleay (*Stage* 14 ff.) records the performance of a play by the Paul's Children Aug. 7, 1559, and of one by the Children of the Chapel at Christmas 1563-4. The right of the master of the Chapel Children to take up boys with good voices found in the choirs of cathedrals, and of collegiate and parish churches, and train them for singing and acting at Court, frequently led to abuses. In December 1600 a flagrant case was made public. Thomas Clifton, aged 13, son of a Suffolk gentleman, was kidnapped on his way to school in London by the emissaries of Nathaniel Gyles above-mentioned, and delivered over to the Blackfriars Company to be made a player. The boy 'had noe manner of sighte in songe, nor skill in musique'; and when the father vainly demanded the release of his son, no pretense was made of intention to train the latter as a chorister. Through some acquaintance in the Privy Council, Clifton secured the boy's freedom, and then formally complained to her majesty. The father's bill of complaint (printed by Jas. Greenstreet in the *Athenaeum*, Aug. 10, 1889, vol. 2. 203-4) is interesting for its mention of names of other children taken against the will of themselves and their parents or guardians. Among these names is that of 'Nathan ffield, a scholler of a grammer schole in London, kepte by one Mr. Monke-aster; . . . Salmon Pavey, apprentice to one Peerce; being children noe way able or fitt for singing, nor by anie the sayd confederates endeoured to be taught to singe, but by them the sayd confederates abusively employed, as aforesayd, only in playes & enterludes.' This information is of especial interest to us, because

the lists of principal comedians for *Cynthia's Revels* and *Poetaster* contain the names Field and Pavey. The former grew to be famous as actor and dramatist; but the latter died soon after his appearance in *Poetaster*, at the age of thirteen. 'He was celebrated as a personator of old men,' remarks Greenstreet.

Et mihi de nullo fama rubore placet. From Martial, *Epigr.* 7. 12. 4. This may be paraphrased: 'No reputation gained at the cost of another's blush is pleasing to me.'

VWilliam Stansby. The following entry appears in Arber's *Transcript of the Stationers' Registers*, 1554-1640, 2. 173:

12 Januarij [1591]

master windet william Stansby son of Richard Stansby of Exon [Exeter] cutler hath put him self Apprentice to John wyndet citizen and Stacioner of London for vij yeres begynnyng at Christmas Anno XXXI J^{do} Regin [a] Elizabeth [ae] . . . ij^a vj^d

William Stansby was admitted to the Stationers' Company 7 Jan. 1597 (2. 717), and printed and published 1597-1639.

Matthew Lownes. Again, from the *Stationers' Register* (2. 115): V^{to} Die Novembris [1582]

Nicholas Linge Mathewe Lownes sonne of Hughe lownes of the parishe of Astburie in the countie of Chester fletcher. Hathe putt him self appretes to nicholas Linge Staconer for Tenne yeres from the feast of Saint Michael th[e] archangell Last paste [29 September 1582] . . . ij^a vj^d

Matthew Lownes was admitted to the Stationers' Company 11 Oct. 1591, and published from 1595 to 1627. (2. 710.)

M^r. Richard Martin. This Dedication did not appear in quarto 1602. Martin flourished 1570-1618.

Gifford notes: 'It appears from the Apologetical Dialogue sub-joined to this Drama, that Jonson was accused of having reflected in it, on the professions of law, and arms. By one of these he was probably threatened with a prosecution either in the Star-chamber, or the King's Bench, from which the friendly offices of Mr. Martin with the Lord Chief Justice seem to have delivered him. So, at least, I understand the passage.'

The following note is supplied by Anthony Wood (*Athenae Oxonienses*, ed. Bliss, 1815, 2. 250-1): 'R. M., son of Will. Martin (by Anne his wife, daughter of Rich. Parker of Sussex,) . . . was born at Otterton in Devonshire, became a commoner of Broadgate's hall (now Pembroke coll.) in Michaelmas term 1585, aged 15, . . . where by natural parts, and some industry, he proved in short time a noted disputant. But he leaving the said house before he was honoured with a degree, went to the M. Temple, where, after

he had continued in the state of inner barrister for some years, [he] was elected a burgess to serve in parl. 1601 There was no person in his time more celebrated for ingenuity than R. Martin, none more admired by Selden, serjeant Hoskins, Ben. Johnson, &c. than he; the last of which dedicated his comedy to him called *The P.* Wood also says that he has seen copies of Martin's speeches in Parliament (he was elected for Barnstaple in 1601; and sat for Christchurch, 1604-1611); also of an oration delivered in the name of the Sheriffs of London and Middlesex, on the accession of James I. (Cf. Nichols' *Progresses of Jas. I.* 1. 113.) Martin died Oct. 31, 1618.

'He was a very handsome man, a gracefull speaker, facetious, and well-beloved. I thinke [sic] he died of a merry symposiaque. He was recorder [of London] but a moneth before his death.' Thus John Aubrey, *Brief Lives*, ed. A. Clark, 1898, 2. 47.

One of Martin's intimate friends was Sir James Whitelocke, a judge of the court of King's Bench under James I. and Charles I. See his *Liber Famelicus*, ed. Bruce, 1858, *passim*. Of the manner of Martin's death Sir James says that Martin found after his election as recorder of London that he was expected to pay £1500 toward compensating a knight who had vacated another office to allow of several advancements, among them Martin's. 'This money,' Whitelocke tells us (p. 63), 'was layd downe by sir Lyonell Cranfeild [cf. *Cal. S. P. Dom.* 1611-1618, p. 595] for mr. Martin, but it lay so heavye at mr. Martin's hart after he knewe of it, that he fell ill and heavye upon it, and toke his chamber and never came forthe untill he was caryed to buryall.' This accounting for Martin's death is doubtless more trustworthy than Aubrey's.

The 1611 edition of Coryat's *Crudities* (repr. L. 1776, vol. 2) contains by way of preface a letter to Sir Henry Wotton, signed 'Richard Martin,' and dated 'Middle Temple, May 1, 1608.' Wotton was at that time English ambassador at Venice, and the letter recommends to him the 'bearer Mr. Thomas Coryat, of *Odcombe*, in Somersetshire,' who is about to visit Venice. Though this letter has a general tone of humorous over-praising of its destined bearer, it is another testimonial to Martin's kindness. Cf. also Collier, *Bibliog. Acct.*, 1866, 1. 234; and John Davies of Hereford, *Scourge of Folly*, epigram 96.

The Persons of the Play. Note the omission in this list of Luscus, Tibullus, and Aesop.

After . . . sounding. In the Elizabethan theatre the performance was announced by flourishes of trumpets, the prologue usually entering after the third sounding. The scenes of each act went on without interruption, but between the acts music was fur-

nished by trumpets, fiddles, viols, recorders, etc. Malone (*Shakesp.* 1. 2. 93-96) thinks that until after the Restoration the orchestra sat in an upper balcony. After the third sounding the play began. There was no front curtain (cf. W. J. Lawrence, in *Englische Studien*, 32 pp. 36-51).

Envie. In his discussion of Shakespeare's *Troilus and Cressida*, Small (*Stage-Quarrel*, 142) remarks: "I have said my prayers, and devil Envy say amen" (ii. 3, 22) seems an allusion to Jonson's employment of Envy as prologue to the *Poetaster*, about June 1601.

Flay (*Chr.* 2. 189) says this expression in *Troilus and Cressida* refers to the end of Lodge's *Mucedorus*, 'but not necessarily to the later version.' It is, however, only in the 'later version' (ed. 1610) that Envy says 'Amen!' (Hazlitt's *Dodsley* 7. 259 note.) In the Induction, ed. 1598, there is the stage direction: 'Enter ENVY, his arms naked, besmeared with blood,' (*ibid.* 203). On the same page, Envy is described as a hag. Jonson's monster may easily have been suggested by *Mucedorus*. Cowley seems to have had *Poetaster* or its source in mind when picturing Envy in *Dauides*, bk. 1.

It should be remembered that in general *envy* in Jonson's time meant primarily *hatred*, *malice*, rather than *envy* in the modern sense.

Arising . . . stage. Stage mechanism was not elaborate in 1601, but there seems to have been a trap-door, together with apparatus for raising and lowering persons or properties. In *Catiline* 1. 1, we find: 'The Ghost of Sylla rises,' and at the close of its speech, 'Sinks.' Cf. R. Greene, *Alphonsus, King of Arragon* 1: 'After you haue sounded thrise, let Venus be let downe from the top of the Stage, and when she is downe, say:' etc.

E. 1. Light, I salute thee. 'There is no reason to suppose Satan's address to the sun in the *Paradise Lost* [4. 32 ff.] more than a mere coincidence with these lines; but were it otherwise, it would be a fine instance what usurious interest a great genius pays in borrowing.' Thus Coleridge, *Shakespeare, Ben Jonson, Beaumont and Fletcher*, 1874, p. 266. In *Men, Women, and Books* (1847, 2. 12-3), Leigh Hunt over-praises this passage in *Poetaster*.

E. 3. What's here? Th'Arraignement? The name of the play to be presented used to be painted upon a board and placed in some prominent position upon the stage. In order that there might be full and general information, however, the prologue usually referred to the title in his speech to the audience. In this case, Envy discovers and reads the sign, which must have borne not *Poetaster*, but THE ARRAIGNMENT. Cf. Tuca's exclamation, 5. 3. 187-9: 'Body of JVPITER! What? will they arraigne my briske PORTASTER, and his poore iourney-man, ha?' Also 5. 3. 220 ff.

The prologue to *The Devil is an Ass*, 1616, thus begins his speech:

The Devil is an Ass: that is, today,
The name of what you are met for, a new play.

Cf. *Wily Beguiled*: Prol. 'How now, my honest rogue? What play shall we have here to-night?

Player. Sir, you may look upon the title.

Prol. What, *Spectrum* once again? Why, noble Cerberus, nothing but patch-pannel stuff, old gally-mawfnes, and cotten candle eloquence?

After the player's exit, a juggler takes down 'Spectrum' and substitutes 'Wily Beguiled.'

E. 3. I: This, this is it. *I* is here a form of assent, later written *ay*. Of the interjection *Ay*, *N.E.D.* says: 'Appears suddenly about 1575, and is exceedingly common about 1600; origin unknown. The suggestion that it is the same *Ay adv.* "ever, always", seems set aside by the fact that it was at first always written *I*, a spelling never found with *Ay*. But it may have been a dialect form of that word. . . .'

E. 14-15. These fiftene weekes. In *Satiromastix*, Tucca asks concerning Horace, who is supposed to be composing an epithalamium: 'Has he not writ Finis yet Jacke? what will he bee *fifteene weekes* about this Cockatrices egge too? has hee not cackled yet? not laide yet?' (Dekker's *Dram. Works* 1. 202.)

Jonson's slowness in writing plays is commented on in the Apologetical Dialogue, 180 ff.:

Pol. Yes: they say you are slow,
And farse bring forth a play a yeere. Avt. 'Tis true.

But in *Poetaster* and *Volpone* (completed in five weeks: cf. prologue, which seems to allude to *Poetaster* times) he worked fast enough to content any one except his rivals.

As for Dekker, the Demetrius of *Poetaster*, his work, the *Seven Deadly Sins*, 1606 4to, bears on the title page: *Opus septem dierum*. This occupies 81 pages of Grosart's reprint. Ernest Rhys, *Thomas Dekker*, 1894, Memoir xv-xvi, gives a statement of Dekker's fecundity, with particular reference to the year 1599.

E. 20. Then. The conjunction *than* is uniformly written *then* in the 1616 folio version of *Poetaster*; also in quarto 1602, with the single exception that the *then* of 3. 4. 269 is in quarto *than*. In folio 1640, and subsequent editions, *than* is the regular form.

E. 27-8. The Scene is, ha! Rome? The place of action, as well as the title, of a play was often made known to the audience by a sign placed upon the stage or above it. Cf. Sidney, *Defense of Poesy*, ed. Cook, 36. In the case of *Poetaster*, one sign bore the name of the play (cf. E. 3), while another, in a different place,

was marked 'THE SCENE, ROME.' It was usual for the prologue or a player to call attention to the scene of the play, whether painted on a sign or not. Cf. Sidney's *Defense* 48, also the chorus to each act in *Henry V*.

As for stage-setting to help the audience to realize the scene as 'Thebes' or 'Rome', there was little of it in Jonson's day, except in performances at Court: cf. the *Defense* 48. We hear, however, of the stage as hung with curtains or 'painted cloth.' Cf. *C. Revels*, Induction: 'Slid, the boy takes me for a piece of perspective, I hold my life, or some silk curtain, come to hang the stage here! Sir crack, I am none of your fresh pictures, that use to beautify the decayed dead arras in a public theatre.' It seems clear that Shakespeare's stage had no *movable* scenery, and the first mention of a painted back-scene is said to date 1605. The private masques, however, had painted scenery and rich stage properties much earlier than the playhouses open to the public. See *Historia Histronica*, 1699, pp. 5, 10 ff.

In the 1673 edition of Davenant's works, the *Siege of Rhodes* is preceded by a description of the stage, its scenery and properties, from which we quote: 'The Ornament which encompass'd the Scene, consisted of several Columns, of gross Rustick work; which bore up a large Freese. In the middle of the Freese was a Compartment, wherein was written RHODES.' The following scenes are elaborately described.

In the Appendix to his edition of *Henslowe's Diary* (1591-1609), Collier prints quotations purporting to have been made by Malone from Henslowe's MSS., long in his hands. (Cf. Malone, *Shaksp.* 3.) We select as follows from 'The Enventory taken of all the properties for my Lord Admeralles men, the 10 of Marche 1598' (Collier 273-4):

Item, j rocke, j cage, j tombe, j Hell mought.

Item, j tombe of Guido, j tome of Dido, j bedsteade.

Item, ij marchepanes, & the sittie of Rome.

Item, Cupedes bowe, and quiver; the clothe of the Sone and Mone.

Item, j Cadeseus; ij mose banckes, & j snake.

Item, ij fanes of feathers; Belendon stable; j tree of gowlden apelles; Tantelouse tre; jx eyorn targates.'

E. 28. Cracke ey-strings. The muscles and nerves of the eyes were supposed to break or crack upon the stroke of death or of blindness. Cf. *Cymbeline* 1. 3. 17; Chaucer, *Man of Lawe's Tale* 669.

E. 30. I am preuented. 'I am forestalled, anticipated.' The idea is that Jonson's enemies and detractors could more easily have vented their spleen had the scene of *Poetaster* been London and the action

more obviously concerned with its social and political interests. However, Jonson is soon betrayed into lifting the mask of antiquity and speaking in his own unmistakable accents enough censure of poetasters, tricky lawyers and pretended soldiers to give Envy matter in plenty for both false and true charges.

E. 35. Are there no players here? no poet-apes? 'Are there no players from rival companies, no would-be poets, jealous of the author, here in the audience?' Cf. *Epigram* 56, On Poet-Ape.

E. 57. This calme troupe. This unmoved audience. Cf. *Every Man Out*, Ind., Asper loq.; Marston, 1 *Ant. and Mell.*, Prol. 1-4.

PROLOGUE. The prologue usually appeared in a black velvet cloak; cf. the Induction to *C. Revels*, where the children contend for the right to speak the prologue, and the first cries: 'I plead possession of the cloak.' A wreath of bays was also worn on some occasions, as is indicated in the prologue of Beaumont and Fletcher's *Woman Hater*, 1607: 'Gentlemen, inductions are out of date, and a Prologue in verse is as stale as a black velvet cloak and a bay garland.' In *Poetaster*, Jonson gives us an armed prologue, symbolical of the attitude of defense forced upon him by his enemies. But cf. note on P. 6.

P. 6. An armed Prologue. Whalley and Gifford regard the following passage in Shakespeare's *Tro. and Cres.* as a fling at Jonson:

Now expectation, tickling skittish spirits,
On one and other side, Trojan and Greek,
Sets all on hazard:—and hither am I come
A prologue arm'd,—but not in confidence
Of author's pen or actor's voice; but suited
In like conditions as our argument.

Fleay also (*Chr.* i. 366) has noted this passage as a parody on *Poetaster*. And Small (*Stage-Quarrel* 142) takes it as indicating that *Tro. and Cres.* (4to 1609) must have been written soon after the appearance of *Poetaster*, which was about midsummer 1601. But Sidney Lee believes that Shakespeare here distinctly disclaims all concern in the stage quarrel (*Life of Shakespeare*, 1899, pp. 228-9 note). Cf. our Introduction, under VIRGIL. Moreover, the fact (mentioned by Ward, *Eng. Dram. Lit.* i. 509 note) that Jonson himself evidently had in mind here the armed epilogue of Marston's *Ant. and Mell.* 1599, must make us cautious about our conclusions:

'*Andrugio*. Gentlemen, though I remain [in the previous scene he had entered his enemy's court clad in armor] an *armed Epilogue*, I stand not as a peremptory challenger of desert, either for him that composed the Comedy, or for us that acted it; but a most submissive suppliant for both.'

On this Bullen notes (Marston's *Works* i. 93): 'It was probably in derision of Marston's "armed Epilogue" that Ben Jonson heralded *The Poetaster* with an armed Prologue.'

**P. 15-16. Put case our Authour should, once more,
Sweare that his play were good.**

This refers to the epilogue to *C. Revels*, acted 1600, in which Jonson expressed his own admiration of a play that must have seemed tedious enough to the auditors in lines concluding, 'By God 'tis good, and if you like't, you may.'

P. 27. Their moods he rather pitties, then enuies. The metre of course requires the accent upon the second syllable of *enuies*. This seems to be a mere exigency of versification, but cf. Jonson's *English Grammar*, ch. 7: 'All verbs coming from the Latin, either of the *supine*, or otherwise, hold the *accent* as it is found in the first person present of those Latin words: as *ánimo*, *animate*' &c.

1. 1. 6. On with your gowne and cappe. Overbury, in his character of 'A meere Common Lawyer,' mentions the lawyer's 'ruffe,' his 'hoopsleeve gowne,' and his cap. Cf. the costume of Master Practice in *The Magnetic Lady* 1. 1.

1. 1. 27. Veluet armes. 'The English and French haue one peculiar fashion, which I neuer obserued in any other part, namely to weare scabbards and sheaths of veluet vpon their rapiers and daggers: For in *France* very Notaries vse them in the Cities, and ride vpon their footecloaths, or in Coaches (both hired), and in *England* men of meane sort vse them.' *An Itinerary*, Fynes Moryson, London 1617, Part III, Book 4, ch. 2, 178.

Cf. Stubbes, *Anat. of Abuses* 53. Marston mentions a velvet scabbard in *What You Will* 4. 1. 63.

1. 1. 39. Castalian mad. Made mad by poetry. Castalia was the Muses' spring on Mt. Parnassus.

1. 1. 47-88. The original authorship of this translation of Ovid, *Eleg.* 1. 15, is fully discussed in the Introduction, and only particular points will be taken up here.

1. 1. 49. The line from whence I sprung. 'Humble, however, though it [my family] be, in the days of my father it may be said to have been illustrious, and in point of nobility inferior to none; it was remarkable for neither its wealth nor its poverty; whence, rendered conspicuous by neither *extreme*, it holds its Equestrian rank.' Ovid, *Trist.* 2. 111 ff., tr. H. T. Riley. Cf. also *Trist.* 4. 10. 7-8.

1. 1. 55. Homer will liue. Ovid has *viuet Maeonides*. The translator has at least avoided the vexed question of Homer's birth-place—supposing there was a Homer.

1. 1. 57. And so shall Hesiod too, while vines doe beare.

Viuet et Ascraeus, dum mustis uva tumebit (Ovid, 11).

Hesiod's home was in Ascra, a small Bœotian town at the foot of Mt. Helicon. (Cf. Ovid, *Ex Ponto* 4. 14. 31 ff.) The version of

this elegy printed in Bullen's edition of Marlowe has 'Ascraeus' instead of 'Hesiod'.

1. 1. 63-4. *Dum fallax servus*, etc., Ovid 17-18. This couplet is translated by Thos. Heywood, *Apology for Actors*, 1612? (Sh. Soc. 1841, p. 57):

While ther's false servant, or obdurate sire,
Sly baud, smoot whore, Menandros wee'l admire.

1. 1. 65-6. The translation of this elegy included in Marlowe's *Works* has (lines 19-20):

Rude Ennius, and Plautus full of wit,
Are both in Fame's eternal legend writ.

Upon *Plautus* Bullen notes (Marlowe, *Works* 3. 137): 'The poet must have read "animosi *Maccius* oris." The true reading is "animosque *Accius* oris."'

1. 1. 71. *Tytirus*, *Tillage*, *Ænee* shall be read. Ovid writes:

Tityrus et fruges Aeneiaque arma legentur (25).

Tillage is certainly not a happy rendering of *fruges*: the exigencies of a line for line translation have here interfered with both exact rendition and poetic form. Yet even in the original the juxtaposition of the proper noun and the two common nouns is hardly felicitous.

1. 1. 77. The suffering plough-share. *Dens patientis aratri*.

1. 1. 79-80. *Cedat et auriferi ripa benigna Tagi* is clearer than the translation.

1. 1. 81-2. *Me* let bright *Phæbus* swell. The quarto 1593 of *Venus and Adonis* bore these lines of Ovid 1. 15. 35-36:

*Vilia miretur vulgus; mihi flavus Apollo
Pocula Castalia plena ministret aqua.*

Bright Phæbus might be called a somewhat colorless rendering of *flavus Apollo*. And *swell* has not the elegance of *ministret*. Ben Jonson is not happy as a translator of Ovid.

1. 1. 83. Frost-fearing myrtle shall impale my head.

Sustineamque coma metuentem frigora myrtum.

The Marlowe version has 'frost-drad myrtle', an anomalous use of *drad*. Chaucer, *Troilus and Cressida* 3. 1775, has: 'Ector, most y-drad of any wight,' which gives us the usual sense of 'drad'—*being feared*, not *causing fear*.

1. 1. 85-6. "Enuie, the liuing, not the dead, doth bite:

"For after death all men receiue their right.

Jonson employs quotation marks at the beginning of lines not to indicate that the words are quoted, which may or may not be the case, but to call attention to the significance of the ideas. Anything that has the sententious or aphoristic form is likely to be thus

marked; but especially if it seems apt to Jonson's general theories or immediate needs. Here, he is calling attention to an utterance that the diligent reader may connect with the martyrdom of Ben Jonson at the hands of the poet-apes.

Line 85 lacks the dignity and self-command of Ovid, 39:

Pascitur in vivis Livor: post fata quiescit.

1. 2. The following passage in the will of John Marston senior is of interest: 'to s^d son John my furniture &c. in my chambers in the Middle Temple my law books &c. to my s^d son whom I hoped would have profited by them in the study of the law but man proposeth and God disposeth &c.' Upon this we have the comment of Grosart, in the *Poems of John Marston* x-xi: 'The paternal disappointment in the matter of "the Law" it is noteworthy is worked into *What You Will* (act i. sc. 1).'

But as we see the son of a divine
Seldom proves preacher, or a lawyer's son
Rarely a pleader (for they strive to run
A various fortune from their ancestors),
So 'tis right reason for the merchant's widow
To be the citizen's loved second spouse.

1. 1. 174-179, Randolph loq.

For further notes on the parallel between Ovid and Marston, see Introduction.

1. 2. 12 ff., 38 ff.; 3. 4. 129 ff. The social condition of players (*histriones*) in ancient Rome was even worse than that of players in England during Elizabeth's reign. *Histriones* were classed with cashiered soldiers, bawds, betrayers, and criminals generally. Cf. the Perpetual Edict of Salvius Julianus, VII (ed. B. Walker 1877, 43): *Infamia notatur qui ab exercitu ignominiae causa ab imperatore, eove, cui de ea re statuendi potestas fuerit, dimissus erit. Qui artis ludicrae pronuntiandive causa in scaenam prodierit. Qui lenocinium fecerit, &c.* Jonson was therefore happy in his choice of time and scene for his lashing of the players. Cf. the Apologetical Dialogue, 128 ff.

1. 2. 12-14. I heare of a tragœdie of yours . . . called Medea.

*Sceptra tamen sumpsi, curaue tragoedia nostra
Crevit, et huic operi quamlibet aptus eram.
Risit Amor pallamque meam pictosque cothurnos
Sceptraque privata tam cito sumpta manu.
Hinc quoque me dominae numen deduxit iniquae:
Deque cothurnato vate triumphat Amor.*

Ovid, *Am.* 2. 18. 13-18.

So it would seem to have been a tyrannical love, not a tyrannical father, that drew Ovid away from tragedy. The *Medea* was completed, though no copy is extant. Cf. Quintilian, *Institutes* 10 §98.

1. 2. 17-18. An enghle for players? In *Histriomastix* 4, the *Ingle* is a gallant who is gulled out of his splendid sword by Clout, the player.

1. 2. 18. A shot-clogge? Commenting on the *Staple of News* 4. 1, Gifford says: 'Our shot-clog, &c. Whalley's explanation of this term is incorrect. Instead of "an incumbrance on the reckoning," it appears to mean both here, and in the passage referred to [*Every Man Out* 5. 6], one who is pledged for the reckoning; a simpleton, a gull, in short, who discharges the shot [the tavern reckoning] for the whole party.'

1. 2. 26-27. Rowle powle? 'Query—crop-headed and vulgar, or of no more shape than a roll-pudding?' (N.)

1. 2. 30-31. Are wee paralells, rascall? '*Asinius*. I dare answer his challenge, by word of mouth, or by writing, but I scorne to meete him, I hope he and I are not Paralels.' *Satiromastix* p. 232.

1. 2. 35-6. They are i' your element. Dekker derides this speech, *Satiromastix* p. 195: '*Horace*. Tis out of his Element to traduce me: I am too well ranckt *Asinius* to bee stab'd with his dudgeon wit.'

P. 196: '*Asinius*. [Horace's friend.] Leauē haue you dear Ningle, marry for reading any book Ile take my death vpont (as my Ningle sayes) tis out of my Element.' It should be observed how often in *Satiromastix* Dekker ridicules the words and phrases of *Poetaster*.

Cf. *Twelfth Night* 3. 1. 57-9: ' . . . Who you are, and what you would are out of my welkin, I might say Element, but the word is over-worn.' Also 3. 4. 137: '*Malvolio*. I am not of your element.' It is barely possible that Shakespeare is here allowing himself a little derision of Jonson.

1. 2. 40-41. 'A reference to the dislike that the London authorities had to the players.' (N.)

1. 2. 52. Skelder. 'And no question, if he be poore, he shall now and then light vpon some *Gull* or other, whom he may skelder (after the gentile fashion) of money' (Dekker, *Gulls Hornbook*, ed. Grosart, 2. 246).

1. 2. 56. The statute. 'Player is affraid of the statute, for if he haue no better supportation then his profession, he is neither admitted in publicke, nor if hee bee a roamer dares iustifie himselfe in priuate, being a flat roague by the statute.' (Reprinted from the *Rich Cabinet Furnished with Varietie of Descriptions*, &c., by T. G[ainsford?]. 1616, in Hazlitt, *Eng. Dr. and Stage*, 228-230.)

The statute referred to is 39 Eliz. c. 4 (1597-8), 'An Acte for punyshment of Rogues Vagabondes and Sturdy Beggars,' which declares: 'All Fencers Bearewardes cōmon Players of Enterludes and Minstrelles wandring abroade, (other then Players of Enterludes belonging to any Baron of the Realme, or any other honorable Personage of greater Degree, to be auctoryzed to play, under the Hand and Seale of Armes of such Baron or Personage)' shall be stripped, whipped and sent to their own parishes or to the house of correction.

1. 2. 57. 'To *blazon*, is to set forth a coat of arms in its proper colours; to trick, as has been before observed, is to draw it only with a pen.' G.

Gifford seems to be wrong here; cf. Woodward and Burnett, *Treatise on Heraldry*, 1892, i. 105: "To "blazon" a Coat of Arms is to describe it in heraldic phraseology so exactly that any one acquainted with the language of armory may be able accurately to depict it from its concise description."

Trick means, 'To draw, as a bearing or collection of bearings, or a whole escutcheon or achievement of arms.' C.D.

1. 2. 58. Iwisse. Cf. Iwusse, 5. 3. 261, and note.

1. 2. 60. The *publike edicts*. An allusion to the Roman praetorian edicts, but actually contemplating the statute of 1597-8 referred to in line 56.

1. 2. 65-6. The sense of these lines is perfectly clear, but I do not find an exactly parallel use of *blow*. Cf. *Every Man In* 2. 1, Kitley to Downright:

He would be ready . . .
To blow the ears of his familiars
With the false breath of telling what disgraces,
And low disparagements, I had put upon him.

1. 2. 71. A *poeme of that nature*. Referring to the tragedy of *Medea*, mentioned in 1. 2. 14.

1. 2. 75-7. 'In *Elegy*, also, we challenge equality with the Greeks; and Tibullus seems to me the most terse and elegant writer of it. There are some that prefer Propertius. Ovid is more luxuriant in style than either, and Gallus more harsh.' Quintilian, *Inst.* 10 §93.

1. 2. 85-7. Nicholson's text reads: 'He whose worm-eaten statue must not be spewed against, but hallowed lips and grovelling adoration,' &c., and on *but* is the note: 'Approached or worshipped, being understood.' Yet, however incongruous the ideas as given in folio 1616, we are hardly to suppose an implied interpolation. Nicholson's omission of *with* before *hallowed* is an instance of the carelessness that has vitiated his whole text; see our Variants, particularly those for the latter part of the play.

Among the Romans, statues of great men were protected by law from indignities. Cf. Juvenal, *Sat.* 1. 131: *Cujus ad effigiem non tantum mejere fas est.*

1. 2. 88 ff. He . . . scarce euer made a goode meale in his sleepe. Cf. the *Staple of News* 2. 1. 15:

There goes old Pennyboy, the slave of money,
Rich Pennyboy, Lady Pecunia's drudge,
A sordid rascal, one that never made
Good meal in his sleep, but sells the acates are sent him.

On this passage Cunningham notes: 'Archdeacon Nares, who would himself have made such an admirable editor of any of our old poets, suggests that the second line should be altered by transposing the word *but*, making it read:

"Good meal but in his sleep, sells the acates are sent him."'

Since *Poetaster* and the *Staple of News* agree in the form without *but*, it is probable that Nares' conjecture is wrong here. The idea is rather: He was so poor (*Poetaster*), or, so miserly (*Staple of News*), that he scarce ever made a good meal *even* in his sleep. Poverty and miserliness are supposed to have curbed even the fancies of the dreams of Homer and old Pennyboy.

1. 2. 99. A Senators reuenue. Suetonius, *Augustus* 41, speaks of the emperor's changing the property qualification for the senatorship from 800,000 sesterces (\$40,000) to 1,200,000 (\$60,000).

1. 2. 101-2. Make him be carried in his litter. The *lectica* was used by men as well as women. It was furnished with curtains and a mattress, sometimes also with panels and windows, and was borne by from 2 to 8 *lectuarii*, according to its owner's wealth or fondness for display. Cf. Juvenal, *Sat.* 3. 239-243.

1. 2. 103. Thou speakest sentences, old Bias. Bias was one of the seven sages of Greece, noted for his wise sayings. He flourished at Priene in Ionia, c. 600 B.C.

1. 2. 113. Runne smoothly, as Propertius elegies. In the mouth of Ovid, this is perhaps higher praise than Propertius deserved, as the latter is more remarkable for intensity of passion than for ease of diction. 'The lines and couplets arrest the attention and sink deeply into the mind; but no single poem of Propertius carries us on with the facile flow of Ovid or the equable movement of Tibullus.' Sellar, *Horace and the Elegiac Poets*, 1892, p. 307.

1. 2. 115. Nay, you take him too quickly, Marcus. This appears to mean: 'You jump to a conclusion and *interrupt* him too quickly.'

1. 2. 119. Mis-prize? In this instance, *misprize* is merely to misconstrue. But one did not have to be a law student in Elizabeth's

time to feel the force of such a phrase as 'misprision of treason,' and the verbal form must also have been in frequent use.

1. 2. 123 ff. 'These and what follow, are probably the passages which gave offence to the professors of the law. Jonson's old antagonist thus alludes to them, "Thou hast entered actions of assault and battery against a company of honorable and worshipful fathers of the law, thou wrangling rascal: law is one of the pillars of the land." *Satiromastix*.' (G.)

1. 2. 124-6. **We haue no other planet raignes, & in that spheare, you may sit, and sing with angels.** Shakespeare continually uses planet to mean a star that influences the fate of men. In this passage, Jonson has mixed his figures rather badly: the law is first a reigning planet, and immediately afterward a sphere (in double sense) for activity.

1. 2. 126. **Why, the law makes a man happy, without respecting any other merit.** On *happy*, Gifford notes: 'i. e. rich; a Latinism; there is something too pedantical in this:—it is, however, more excusable than the carelessness of our modern translators, who sometimes anglicise the word (*beatus*) literally, to the utter destruction of the sense. An instance just occurs to me. *Cat. Car. X.* &c. Now *beatus* does often mean rich, but rather more often happy or blessed. Jonson probably means just what he says here, whether the state of being 'happy' be the result of growing rich, or not.

Respecting here means considering, having regard to. The passage, which is illogical and ambiguous, may be taken thus: 'The law, without respecting any other merit than proficiency in law, makes a man happy;' or possibly Lupus means: 'The law makes a man happy, and we need not look for any other attractions in it.'

1. 2. 136. **And the lesse arte, the better.** Cf. Overbury's *Characters* (ed. Rimbault, 1856, 86), on 'A meere Common Lawyer', from which we quote: 'Neither is he wholly destitute of the arts. *Grammar* hee hath enough to make termination of those words which his authority hath endenizon'd. *Rhetoricke* some; but so little, that its thought a coneelement. *Logicke* enough to wrangle. *Arithmeticke* enough for the ordinals of his yeare books: and number-roles: but he goes not to *multiplication*; there's a statute against it.'

1. 2. 136-9. The word *when* takes us abruptly from consideration of the means of professional equipment back to the idea of professional compensation. The sentence would expand thus: 'Besides, when you have established yourself as a lawyer, it shall be in the power,' etc. Or, we may understand *when* as equivalent to *then*, and read: 'Besides, it shall then be,' etc. *Shall* is used for *will*. Jonson, like Shakespeare and the other Elizabethans, frequently fails to preserve the distinction between these two auxiliaries. Cf. Abbott, *Shakesp. Grammar*, 1891, §315.

Chew'rill means stretching like kid. Cf. *Histriomastix* 5, line 29: 'The cheverall conscience of corrupted law.' Cf. Jonson's *Epigram* 37, 'On Cheveril the Lawyer'; and 54, 'On Cheveril.'

1. 2. 143. And haue the law on his side for't. Cf. *Barth. Fair* 4. 1: 'Bristles [of Justice Overdo]. . . . And when he is angry, be it right or wrong, he has the law on's side ever: I mark that too.'

1. 2. 160. *Drachmes*. The drachma was a Greek coin equivalent to six oboloi. The heaviest silver drachma was probably equal to about 25 cents, though the drachma is ordinarily treated as having the value of a franc.

Shakespeare also speaks of the Greek coin when dealing with a Roman situation. (*Jul. Caes.* 3. 2. 241.)

1. 2. 165. *My flowre o' the order*. The Ovids were an ancient equestrian family.

1. 2. 169-71. *Tucca's mingling of vulgar familiarity and high-flown compliment* is remarkably in character. But the peculiar appropriateness of *old stumpe* I have been unable to discover.

As Gifford observes, *brooches* were usual decorations for the hat, during the 15th and 16th centuries. They were of gold and silver, often set with gems, or of the base metals, and even of leather after the fashion had extended to all ranks of society. Cf. *Eastward Ho* (1605) 3. 1: '*Seagul*. . . . And for rubies and diamonds, they [the Virginians] go forth on holidays, and gather them by the sea-shore, to hang on their children's coats, and stick in their children's caps; as commonly as our children wear saffron-gilt broches, and groats with holes in them.'

1. 2. 175. *The boy has staied within for his cue*. We should expect '*staied without*'—i. e. outside the room. But '*outside*' or '*without*' on the stage had to be *in* the tiring-house, so Jonson uses *within*.

1. 2. 181. *AGRIPPA* may of course be anybody, but Dr. Nicholson suggests that Jonson had in mind M. Vipsanius Agrippa, commander at Actium, builder of the Pantheon, husband of Julia the daughter of Augustus. The assumption of the great patrician's indebtedness to *Tucca* is quite in keeping with the captain's effrontery; but it is likely that Jonson employed the name *Agrippa* for its general suggestiveness, and had no intention of calling to mind the second husband of that very Princess Julia who figures prominently in *Poetaster* as the mistress of Ovid.

1. 2. 183. *His moyles?* With *Tucca's* imprecation upon *Agrippa's* mules, cf. the afflictions of the horse ridden by *Petruchio*, *Taming of the Shrew* 3. 2. 50 ff.

1. 2. 188-9. *Then . . . moyles*. '*Tucca was a stammerer*.' (N.) The present speech, which is obviously an aside, taken with

Tucca's immediately preceding questions, seems to justify Dr. Nicholson's inference. Further evidence is presented in 4. 5. 79-80: 'MARS [i. e. Tucca] is enrag'd, hee lookes bigge, and begins to *ftut*, for anger.' The matter is clinched, however, by Dekker (*Satiromastix*, p. 258), who puts this boast into the captain's mouth: '*Pantilius Tucca*; one of thy kingdomes chiefest quarrellers; one a thy most faithful—fy—fy—fy—'

1. 2. 190. **Talent.** The Attic talent was equal in value to \$1180. The Romans used a large talent of the value of about \$500, and a small one of about the value of \$375.

1. 2. 192. **Nut-cracker.** 'In these theatres fruits, such as apples, pears and nuts, according to the season, are carried about to be sold, as well as ale and wine.' Hentzner, *Journey into England in 1598*, tr. Walpole, ed. 1757, p. 43.

When Tucca calls his boy 'nutcracker', he has in mind—and doubtless in sight—a person like our 'gallery god'; the nutcracker, however, was more likely to be found in the 'yard' of the public theatre or the 'pit' of the private, where standing room could be had for a penny, than in the galleries.

Cf. also Horace, *Ars. P.* 249, *nucis emptor*, which Jonson translates *nutcracker* (ed. GC. 9. 99).

1. 2. 194. **Followers.** Tucca talks as though he had a retinue of slaves and clients, like an Ovid or an Agrippa. Of course the followers whom Agrippa might starve are none but the two Pyrgi, who help to carry out the captain's plots, and who share in the spoils.

1. 2. 197. **Setter.** Cf. 1 *Henry IV.* 2. 2. 53: '*Poins.* O, 'tis our setter: I know his voice.'

Schmidt defines: 'Setter, a pointer, or one who makes appointments and watches opportunities.'

1. 2. 197. **Tumbler.** 'A kind of dog formerly employed for taking rabbits. This it effected by tumbling itself about in a careless manner till within reach of the prey, and then seizing it by a sudden spring.' Halliwell, *Arch. and Prov. Dict.*, 1847.

1. 2. 197-8. **This . . . him.** 'My friend Ovid here will tide me over—I can't bear to distress Agrippa, who, though unfortunate, means well.'

1. 2. 202-3. **My little sixe and fiftie, or thereabouts.** Of course the implication is that the boy playing Ovid senior was dressed like a very old man, and that Tucca calls his age six and fifty by way of flattery. Note an interesting coincidence in Dekker (*Shoemaker's Holiday*, 1599, 5. 5):

'*Eyre.* My liege, I am *six and fifty* year old, yet I can cry humph! with a sound heart for the honour of Saint Hugh.'

1. 2. 205. **This chaine.** 'A gold chain, as may be seen in many old pictures, and is still exemplified in the dress of the lord mayor

and aldermen of London, was anciently a fashionable ornament, for persons of rank and dignity.' Nares. Cf. the statute 7 Hen. VIII c. 6.

1. 2. 211. Six drachmas would be equivalent nominally to some five shillings, but allowance must be made for a much larger purchasing power in Jonson's day as compared with ours.

1. 2. 214-6. *Thy sonn's a gallant sparke, and must not be put out of a sudden.* A Jonsonian pun.

1. 2. 216 ff. All this is relevant only as a means of distracting attention from the pecuniary transaction. Not that the swindling Captain has any delicacy or shame in the matter—he simply wishes his borrowing to appear quite unpremeditated and insignificant.

1. 2. 217-9. *Thou must leaue them, . . . they are a sort of poore staru'd rascalls.* *Them* and *they* refer, vaguely, to 'the poets.'

1. 2. 226-7. *When thou comcest to towne.* Perhaps Jonson had in mind here the fact that the younger Ovid was born on the ancestral estate at Sulmo (now Sulmona, a province of Aquila), some 90 miles from Rome, and therefore assumed that the elder was merely visiting the city at this time.

1. 2. 239-241. It is not, I trust, irreverent to allude here to the service of the English church: in the Book of Common Prayer, anno 1552, the minister's reading of the commandments is in each case followed by the response of the people, thus: 'Lord, have mercy upon us, and incline our hearts to keep this Law.'

1. 2. 242. *O sacred poesie, thou spirit of artes.* With this speech of Ovid, cf. that of Horace, 5. 1. 79 ff.

Impressions of the 1616 folio differ in the reading of this line. That in the Yale Library has

O sacred *poesie*, thou spirit of artes.

But the copy owned by Prof. W. L. Phelps, of Yale, reads,

O sacred *poesie*, thou spirit of *Romane* Arts.

Evidently the copy used by Whalley was like that belonging to Professor Phelps, for Whalley makes this note: 'The verse is too long by a foot; and there is an unmeaning epithet, which, when discarded, will reduce it to its right quantity. We are to read, "Thou spirit of arts!" How *Roman* came to be inserted, I know not.'

The two quartos which I have seen—one owned by Mr. W. A. White, of New York City, and the other in the Barton Collection of the Boston Public Library—omit *Romane*.

1. 2. 246. *Thine owne guiltlesse pouertie.* 'He dissuaded me from Poetrie, for that she had beggered him, when he might have been a rich lawer, physitian, or marchant' Jonson's *Conversations* p. 37). 'Of all his Playes [this in 1619] he never gained two hundreth pounds' (*ibid.* p. 35). 'Sundry tymes he hath deuoured his bookes. i. e. sold them all for necessity' (*ibid.* p. 22).

1. 2. 257. *Heaven gates* is undoubtedly to be regarded as a compound word. Cf. *N.E.D.*, s.v. Heaven-gate: 'c. 1250 Gen. & Ex. 1620 Her, heuengate amongus us;' also, '1688 Bunyan Jerus. Sinner saved (1886) 48 To see so vile a one knock at heaven-gates for mercy.'

1. 2. 264-5. From Ovid, *Amor.* 3. 8. 2-4, as noted by Gifford:

*Ingenium quondam fuerat pretiosius auro.
At nunc barbaria est grandis, habere nihil.*

Marlowe translates thus:

Wit was sometimes more precious than gold;
Now poverty great barbarism we hold.

Works, ed. Bullen, 3. 194.

1. 3. 1. Good morrow, Lawyer. 'It should be observed, that Ovid is still in the cap and gown which he had assumed upon the entrance of his father.' (G.)

1. 3. 3. Let's see, what's here? Whalley and Gifford here insert *Numa in decimo nono!* of the quarto, and farther on the latter comments: 'As Whalley brought back the date of this law from the 4to, it is here retained; though with some little injustice, perhaps, to Jonson. He had discovered, I imagine, the impropriety of attributing regulations of a warlike nature to Numa, and therefore omitted the title upon a revision of the play' (ed. 1875, 2. 388). Nicholson places the Latin in a note and explains: 'Numa in this nineteenth [chapter of his laws].'

1. 3. 8-9. They . . . verse. Gifford cites

*Sponte tamen numeros carmen veniebat ad aptos,
Et quod conabar scribere, versus erat,*

with the remark, 'The above, however, is but a poor specimen of it.' Cf. Pope, *Ep. to Dr. Arbuthnot* 127-8:

As yet a child, nor yet a fool to fame,
I lisp'd in numbers, for the numbers came.

1. 3. 13. S'light . . . law. 'Too much immersed in cases, and cased too much in thy gown.' (N.)

1. 3. 15. In sprightly poesies habillaments.

' . . . Know I wrot
Those idle rimes to note the odious spot
And blemish that deforms the lineaments
Of moderne Poesies habiliments.'

Marston, *Scoourage of Villainy* 2, Sat. 6, 23-26.

1. 3. 22-3. Note . . . accents. An allusion to the Pythagorean doctrine that the heavenly bodies made music as they moved,

each of the seven planets producing one note of the musical scale. Cf. line 45.

1. 3. 32-3. **Plautia . . . Delia.** The object of Tibullus' first passion, whom he names Delia, is variously asserted to have been Plautia, Plancia, Plania, and even Flavia. Cf. Introduction, under Plautia, and Tibullus. In *El.* 3. 9. 31 Ovid mentions Delia and Nemesis as mistresses of Tibullus.

1. 3. 34. **Corinna.** Cf. Ovid, *Trist.* 4. 10. 57-60:

*Carmina quum primum populo juvenilia legi,
Barba resecta mihi bisve semelue fuit:
Moverat ingenium, totam cantata per urbem,
Nomine non vero dicta Corinna mihi.*

Cf. also *Amor.* 2. 27. 27-30, which Riley thus renders: 'May my cheerful lines be to you in place of great wealth: even many a fair wishes to gain fame through me. I know of one who publishes it that she is Corinna. What would she not be ready to give to be so?' This passage makes against the view that Corinna represented Julia, daughter of the emperor: had Corinna been known to be Julia, no other woman would have dared pretend to be Corinna. In Jonson's time, however, Corinna was identified with the daughter of Augustus; cf. Chapman's argument prefixed to *Ovid's Banquet of Sense*, published 1595. This question is discussed in the Introduction, under Ovid and Julia.

1. 3. 49. **Hence Law, and welcome, Muses.** Gifford's note on lines 8-9 is more apropos here: 'We hear no more of Ovid's law; yet he was somewhat farther advanced in it than Jonson seems to admit: he was apparently a very respectable advocate. He tells Augustus that he had pleaded causes in his youth with success, as one of the Centumviri; and that, when he heard private disputes as a judge, the losing parties were satisfied with the equity of his decision:

*Nec male comissa est nobis fortuna reorum,
Lisque, &c. Trist. lib. ii. v. 93.'*

But this passage has been regarded as referring to the functions of a judge rather than to those of a counsel. Ovid's indolence and physical weakness, which kept him from entering the senate, must have affected his activity in his profession. Smith (*Dict. of Greek and Roman Biog.*) thinks *Am.* 1. 15. 6. warrants the conclusion that he did not practise law at all. But he was a decemvir: cf. *Fasti* 4. 383.

1. 3. 51. **And now made one.** Whalley prints *new*, with the explanation: 'The first folio has, "And *new* made one." And so reads the quarto of 1602. On their authority I have given the present text.'

Whalley is right in regard to the quarto; but the two copies of folio 1616 which I have examined have *now*. Possibly the quarto reading is slightly preferable, but either makes good sense.

1. 3. 65. *Houres*. 'A dissyllable.' (N.)

1. 3. 71-2. *Strooke* . . . *planet*. Cf. the current expressions, 'sun-struck' and 'moon-struck'. In the 16th century, many men who had died were reported as having been 'planet-struck.'

1. 3. 75. *Crackt our sinnewes*. Cf. 5. 3. 299-300, where Jonson ascribes a similar expression to Crispinus, whose phraseology is there derided. Shakespeare uses a like phrase in *Tempest* 3. 1. 26.

2. 1. 15 ff. After the speech of Albius, Gifford has the stage direction: *Enter CHLOE*, and *two Maids*.

At the time when *Poetaster* was produced, women's parts were taken by young men or boys. In this convention the Elizabethans followed the Greeks, among whom female parts were always taken by youths, and the Romans, who allowed women to appear only in the mimes. Jonson was especially fortunate in this instance, since the children's companies at Paul's and the Blackfriars must have been better able to present female parts than were the adult companies at the public playhouses.

Sidney Lee (*Shakespeare* 37 note) says: 'Shakespeare alludes to the appearance of men or boys in women's parts when he makes Rosalind say laughingly to the men of the audience in the epilogue to *As you like it*, "*If I were a woman, I would kiss as many,*" &c. Similarly, Cleopatra on her downfall in *Antony and Cleopatra*, 5. 2. 220 seq., laments:

the quick comedians
Extemporally will stage us . . . and I shall see
Some squeaking Cleopatra boy my greatness.

Men taking women's parts seem to have worn masks. Flute is bidden by Quince play Thisbe "in a mask" in *Midsummer Night's Dream* (1. 2. 53). Cf. also Chapman, *May-Day* (printed 1611) 3. 4:

Qu. Is this my boy, Leonoro?

Le. For fault of a better, sir.

Qu. Afore heaven 'tis a sweet-faced child, methinks he should show well in woman's attire. "And he took her by the lily-white hand, and he laid her upon a bed." I'll help thee to three crowns a week for him and she [*sic*] can act well. Hast ever practised, my pretty Ganymede?

In France and Italy women appeared on the stage before they did in England. Thus Thomas Coryat: 'I was at one of their Play-houses [he is writing from Venice, 1608] where I saw a Comedie acted. The house is very beggarly and base in comparison of

our stately Play-houses in England: neyther can their Actors compare with vs for apparell, shewes and musick. Here I obserued certaine things that I neuer saw before, For I saw women acte, a thing that I neuer saw before, though I haue heard that it hath beene sometimes vsed in London, and they performed it with as good a grace, action, gesture, and whatsoeuer conuenient for a Player, as euer I saw any masculine Actor' (*Crudities* 2. 16-17).

Notwithstanding Coryat's assertion that he had heard (previous to 1608) of women acting on the London stage, we have no reason to believe they actually did appear until after the Restoration. 'About the same time that [movable] Scenes first enter'd upon the Stage at London, Women were taught to Act their own Parts . . . ' (*Historia Histrionica* 11). Movable scenes seem first to have been used in Davenant's *Siege of Rhodes*, ?1661. In his *London Stage* 1. 42, Baker says that Killigrew's company opened a new theatre in Vere street, Nov. 8, 1660, and that on Dec. 8, 1660, the first *English* actress appeared on the London stage, in the part of Desdemona. He also records a company of French actors, including women, as acting at the Blackfriars and the Fortune in 1629: there was great hostility to them.

2. 1. 15. *Chloe*. ' . . . He introduces us into the house of the rich bourgeois Albius, who has been ill-advised enough to marry one of the emancipated great ladies of the period, Chloe by name, and who, by her help, obtains admission to court society.' Thus Brandes, *Shakespeare* 1. 392.

Now Chloe does not prove, upon close study, 'one of the emancipated great ladies'; on the contrary, for all her harping on her gentle birth, she is as bourgeois as her unpretending husband—whom, by the way, she does anything but 'help' into court society. Chloe is tolerated by Cytheris and the courtiers only because her house is a convenient rendezvous for intriguers, and her husband lavish of entertainment to courtly birds of prey. Chloe is no *grande dame*, nor even a modest gentlewoman: her clothes, her vocabulary, her ignorance and vulgarity, all prove her the typical city wife who does not know when she is being made a fool of. Such as she were continually the objects of dramatic ridicule.

2. 1. 17. *Strew some roses, and violets here*. Rooms were usually rush-strewn, but on special occasions (cf. the wedding preparations at the opening of *Satiromastix*) flowers were scattered about. Too often the rushes were allowed to lie and gather dirt and moisture until they had become foul, when, instead of sweeping them out, the elegant and yet frugal housewife caused juniper or frankincense to be burned in her rooms. Cf. *Cynthia's Revels* 2. 1; *Every Man Out* 2. 2.

2. 1. 17-18. **Fye**, . . . felt. 'To *feel a smell* is now set down as a vulgar Scotticism.' Thus Cunningham, GC. 2. 571.

2. 1. 22. **Obsequiously**. The speeches of Albius and Chloe abound in absurd and bombastic expressions, due to their efforts to adopt what they suppose is the language of courtiers.

2. 1. 31-34. Cf. *Timon* (the University play) 2. 1:

Callimela. Is this a cittizen?

Philargurus. A wealthy one.

Call. I shall the better rule:

The wyfes of cittizens doe beare the sway,
Whose very hands their husbands may not touch
Without a bended knee, and thinck themselves
Happie yf they obteyne but soe much grace,
Within their armes to beare from place to place
Their wyues fyne little pretty foysting hounds;
They doe adore their wyues; what ere they say,
They doe extoll; what ere they doe, they prayse,
Though they cornute them. Such a man gyue me!

(There are a number of notable parallels in idea and plot between this *Timon* and *Poetaster*.)

2. 1. 36-40. **She** . . . her. This, of course, is addressed to Crispinus. Nicholson comments: 'I suspect a pun, and that the doting Albius would embrace his wife, but that she pushes away his arm, and hits him on the head. Otherwise, the "bumps on the head" are dragged in apropos of nothing.'

2. 1. 46-7. **And** . . . **entertaine**. 'i. e. so as to entertain them.' (N.) Or perhaps: 'In order that we may entertain them.'

2. 1. 52-3. **Your pack-needles, horse-combs, hobby-horses, &c.** The figure of a horse, made of wicker-work, so contrived as to fasten about a man's waist, and draped to conceal his legs, was used in the ancient morris-dance. This hobby-horse, having been at length thrust out from among the stage properties, had wide posthumous fame: cf. *Hamlet* 3. 2. 144. See *Much Ado*, ed. Furness, 3. 2. 67 note; *L.L.L.*, ed. Furness, 3. 1. 30 note.

2. 1. 57. **Gaine sauours sweetly from any thing**. 'When Jonson thus gave us the meaning of the Latin saying *Dulcis odor lucri ex re qualibet*, he forgot that the occasion from which it took its rise, was much posterior to the age in which the persons of this drama lived. Tho' possibly Vespasian might not have been the author of it, but only made it more memorable by the application to which he put it.' (W.)

2. 1. 60. **The most precious balsamum**. Cf. 'my balsamum,' line 72. Pliny has a long—and of course unreliable—account of balsamum. 'But to all other odours that of balsamum is considered preferable, a plant that has been only bestowed by Nature upon the

land of Judaea. In former times it was cultivated in two gardens only, both of which belonged to the kings of that country, &c.' *Hist. Nat.* 12, ch. 54.

The balsam tree produced the famous 'balm of Gilead' of Scripture.

2. 1. 61. **Snuffers.** According to Halliwell, these were 'small open dishes for holding snuff, sometimes made of silver. They were also called snuff-dishes. The latter term was likewise applied to small receptacles for placing snuffers in.'

'These, with the articles enumerated above, seem rather awkwardly placed in a jeweller's shop: but trades were fewer, and less accurately defined, in Jonson's days; hence these collections of heterogeneous wares were to be found in every street.' (G.)

2. 1. 63. **I take it highly in snuffe.** A pun for 'I object strongly.' Cf. 1 *Henry IV.* 1. 3. 41.

2. 1. 68-70. *Disbast*: humbled, degraded; but with punning reference to *base* in its old sense of short skirt or petticoat.

The hood and farthingale were emblems of gentility. Cf. *Patient Grisil* 4. 3:

'*Rice.* No, sweet madam, you are my lady. A man is a man, though he have but a hose on his head, and you are my lady, though you want a *hood*.' In Dekker's *Shoemaker's Holiday* (3. 4), after Simon Eyre has been made sheriff of London, his humbly-born wife begins to plan for a gentlewoman's wardrobe: 'Art thou acquainted with never a farthingale-maker, nor a French hood-maker? I must enlarge my bum, ha, ha! How shall I look in a hood, I wonder?' Cf. Stubbes, *Anat. of Abuses* 62.

Planché regards the *farthingale* as the progenitrix of the hoop-skirt of recent times. 'It is alluded to as a sort of cage worn under the petticoat, to which we see at that period [c. 1550] it gave the shape of a bell, increasing in amplitude and rotundity with the trunk hose of the opposite sex, which reached, in the reign of Elizabeth, the most preposterous dimensions. . . . Towards the close of her reign the vardingale gave to the wearer the appearance of "standing in a drum," as Sir Roger de Coverley in "The Spectator" describes the portrait of his "great, great grandmother." This was called the "wheel farthingale," in which Queen Elizabeth is attired in her best-known portraits, and this fashion lasted during the whole of the reign of her successor, James I., whose consort, Anne of Denmark, is painted in a precisely similar "unnatural disguisement," the ornamental plaits surrounding the waist resembling the spokes of a wheel' (*Cyc. of Costume*, 1876, 1. 186 ff.).

Nares cites this passage in *Poetaster*, and defines: '*Bum-Rolls*. Stuffed cushions, used by women of middling rank, to make their petticoats swell out, in lieu of the farthingales, which were more expensive.' Evidently these corresponded to the modern 'bustle.'

'Stays. A boddice of whalebone or other strong material, worn by ladies to confine the waist and body,—a custom fertile in disease and death,—begun by the Normans. In the time of Elizabeth gentlemen also wore them,—a disgraceful custom, still retained' (Fairholt, *Costume in England* 606).

2. 1. 72. *Mummia*. Cf. *Volpone* 4. 2: 'Sell him for *mummia*; he's half dust already.' See also *Johnson's Dictionary*, s.v. *mummy*.

2. 1. 73. *Most best*. In his *English Grammar* (ch. 4) Jonson writes: 'Sir Thomas More: "Forasmuch as she saw the cardinal *more* readier to depart than the remnant; for not only the high dignity of the civil magistrate, but the *most* basest handicrafts are holy, when they are directed to the honor of God." And this is a certain kind of English atticism, or eloquent phrase of speech, imitating the manner of the most ancientest and finest Grecians, who, for more *emphasis* and vehemencies' sake, used so to speak.'

2. 1. 88. *Yes . . . better*. Jonson puts the cant of the city, as well as the affectations of the court, into the mouth of Crispinus.

2. 1. 95. *Your legges*. The bodily features and the peculiar habits of Crispinus-Marston are ridiculed throughout the play. And strangely enough Dekker, Marston's friend, called his 'Achates' and his 'Journeyman' in *Poetaster*, alludes to these personal attacks in his *Gull's Hornbook* (*Works*, ed. Grosart, 2. 253):

'Now sir, if the writer be a fellow that hath either epigrammd you, or hath had a flirt at your mistris, or hath brought either your feather, or your red beard, or your little legs &c. on the stage, you shall disgrace him worse then by tossing him in a blanket, or giuing him the bastinado in a Tauerne, if, in the middle of his play . . . you rise with a screwd and discontented face from your stoole to be gone . . .'

In the light of the above, cf. Jonson's epigram On Poet-Ape; his reference to Crispinus' 'ash-colour'd feather' in *Poetaster* 3. 3. 2; to his beard and hair, 2. 2. 83 ff. and 3. 1. 29; to his gentlemanly legs, 2. 1. 95-7. The 'tossing him in a blanket' is an allusion to the treatment given Horace-Jonson in the last part of *Satiromastix*.

In connection with the 'little legges,' note *Timon*, the University play, 1. 3:

'*Paedio*. Your ankles be too little.

Gelasimus. The more gentlemanlike; I shall not be a fatt greasy plebeian.'

2. 1. 98 ff. *My armes*. Jonson revelled in elaborate punning such as this description of the coat of arms of Crispinus. Cf. Sogliardo's arms, *Every Man Out* 3. 1; also *Staple of News* 4. 1:

'*Pie*. She bears, an't please you, argent, three leeks vert,
In canton or, tasselled of the first.'

A fantastic interpretation of Crispinus' arms is given by Fleay (*Chr.* i. 368): 'In ii. i, Crispinus has little legs as a gentleman born, and his arms with the bloody toe or Mars-toen (for Mars means red), illustrate the way in which Jonson uses this heraldic method of designating his characters.' See also Fleay, *Shakesp. Manual*, 1876, 312.

Grosart (Marston's *Poems*, Introd. v note) conveys some information: "The 'arms' assigned to Crispinus is a mere 'canting coat,' and not very creditable fooling, with reference to the farcical name, and not corresponding with the Marstons' arms. These are properly blazoned thus: Sable, a fesse dancetée ermine between three fleurs-de-lis argent. Crest: A demi greyhound sable gorged with a collar dancetée ermine. Dr. Nicholson writes me: 'I cannot help thinking that the 'fesse dancetée' and the 'three fleurs-de-lis' in Marston's arms gave rise to Jonson's conceit and parody 'a bloody toe between three thorns'—a parodical distinction that in those days would point out the original of Crispinus to the hearers.' I doubt." Cf. Nicholson's article in *Notes and Queries*, 4th Ser. VII. p. 469.

Dr. Nicholson's conjecture that the Marston arms did really suggest to Jonson his 'canting coat' for Crispinus, is, considering Jonson's love of accuracy in details and his fondness for pun and allegory, quite reasonable—far more so than Fleay's guess. But it is likely that the possession of a basis in fact was sufficient for Jonson, and that he was careless whether more than a few wits in the audience even so much as imagined the possibility of an explanation.

It may be noted incidentally that Jonson himself bore arms, which he thus described to Drummond (*Conversations*, p. 35): 'His armes were three spindles or *rhombi*; his own word about them, *Percuntabor* or *Perscrutabor*.'

2. i. 100-101. My name is Crispinus, or Cri-spinas indeed.

To see

A fellow that has neither art nor brain,
Sit like an Aristarchus, or stark ass, &c.

Every Man Out, Prol. Asper loq.

Such are Jonsonian puns.

2. i. 101-3. *In chiefe*—borne on the upper part of the escutcheon.

Pungent is to be taken literally: *piercing*. It is an imitation of such common heraldic words as 'rampant' and 'couchant.'

2. i. 108. *Trades-man*. Cf. *Every Man In* 2. i, where the merchant Kitley says:

. . . Mock me all over

From my flat cap unto my shining shoes.

The 'flat-cap' of the tradesman, and the 'velvet cap' of the tradesman's wife, found in quarto, Jonson expunged from the first folio

edition, probably regarding them as non-essentials that were like red rags to the bellowing groundlings. See our Variants.

2. 1. 109. *Sweet feature*. Feature seems to mean the whole body or person. Cf. Marston's *Pygmalion*, stanza 2:

For hauing wrought in purest Iuorie
So faire an Image of a Womans feature.

Also *What You Will*, Prol. 13-14:

To those that know the pangs of bringing forth
A perfect feature.

In the second passage, *feature* appears to be equivalent to Lat. *factura*. For a full discussion of *feature*, see *A.Y.L.* ed. Furness, 3. 3. 5, esp. Walker's note, with citation of *Poetaster*.

2. 1. 113. *God's my passion!* Probably formed by a confusion of oaths such as 'God save me' becoming 'God's me'; or 'God save my life' becoming 'God's my life,' with others like 'God's grace,' or 'God's passion.'

2. 1. 120. For the implications of *meddle*, see Halliwell, *Arch. and Prov. Dict.*

2. 1. 135. *Wife*. 'She makes some sudden sign of anger.' (N.)

2. 1. 159. A not wholly accurate account of coaches occurs in Stow (*Survey* 70): 'Of old time, Coaches were not known in this Iland, but Chariots or *Whirlicotes*, then so called, and they onely used for Princes or great Estates, such as had their footmen about them. . . . But now of late yeeres, the use of Coaches, brought out of *Germany*, is taken up, and made so common, as their is neither distinction of time, nor difference of persons observed: for the world runnes on wheelles with many, whose Parents were glad to goe on foot.'

2. 2. 1. The first speaker is Gallus, the lover of Cytheris. Albius and Chloe are the city gulls who offer rendezvous and entertainment to the dissipated courtiers and must therefore be flattered and caressed.

2. 2. 15-16. *Wise . . . soueraigntie*. 'Women choose husbands who have wealth and who will submit to the mastery of their wives.' Chaucer uses the word *sovereignty* four times, and always with reference to the power that the mistress or the wife possesses or desires over lover or husband:

Wommen desyren to have sovereyntee
As wel over hir housbond as hir love,
And for to been in maistrie him above.
Wife of Bath's Tale 1038-40.

Boweth your nekke under that blisful yok
Of soveraynetee, noght of servyse,
Which that men clepeth spousesaille or wedlock.
Clerk's Tale 113-5.

2. 2. 24-5. You and all my friends, are very welcome, Plautia. Cf. 2. 2. 40-41: 'OVID and TIBVLLVS, you may bee bold to welcome your Mistresses here.' Cytheris and Gallus are doing the honors, quite as if they were themselves host and hostess.

2. 2. 44 ff. It should be noticed that Jonson's characterization of the Roman poets he introduces is historically not inaccurate. Cf. Tyrrell (*Latin Poetry*, 1895, pp. 118-9): 'With Propertius love is still ardent passion, but the characteristic reverence and seriousness, the *gravitas* of the Roman character, has deepened into gloom; in Tibullus love is tender affection mixed with melancholy, and there is still strong sympathy with the grandeur of the Roman character and state; in Ovid love is mere pleasure, intrigue, gallantry, and all the *gravitas* has completely disappeared.'

The Romans seem to have been very real to Ben. 'He heth consumed a whole night in lying looking to his great toe, about which he hath seen Tartars and Turks, Romans and Carthaginians, feight in his imagination' (*Conversations*, p. 22). Too much good cheer at the Devil or the Mermaid, we suspect.

2. 2. 58. Worthy Roman! Gifford remarks that Propertius deserves but little sympathy, and cites *Eleg.* 4. 7.

2. 2. 83-4. Your haire. Cf. 'To the proportion of your beard,' 3. 1. 29, and note.

'This is personal. It appears that Rufus Laberius Crispinus had red hair, which was not to Chloe's taste: Decker adverts to the bringing of a red beard on the stage, in the *Gull's Hornbook*.' (G.)

'His hair was red, but, besides the sting of this, there seems to be some other allusion; possibly to the long locks of other gallants.' (N.)

But from certain passages in Marston's own plays, in which he ridicules red beards, it seems fair to infer that he either had not hair and beard of that color himself, or was brave enough to join in the ridicule of his own supposed misfortune. Cf. 1 *Antonio and Mellida* 3. 2: '*Feliche*. Troth, I have a good head of hair, a cheek not as yet wan'd, a leg, 'faith, in the full. I ha' not a red beard, take not tobacco much.'

Again in the *Malcontent* (1604) 5. 3 Marston ridicules 'Marshal Make-room' thus: 'But, in good verity, la, he is as proper a gentleman in reversion as—and, indeed, as fine a man as may be, having a red beard and a pair of warpt legs.'

Cf. *What You Will* 4. 1. 31: 'His beard is directly brick-colour.'

2. 2. 91. Accost. Nicholson notes: 'Fr., *accoster*, draw near to; then in English a fashionable cant word.' Cf. Cotgrave, ed. 1632: '*Accoster*. . . . To approach, or draw neere unto; also, to wax acquainted, or grow familiar, with'; &c. '*Aborder*: To approach, accost, aboard; . . . come, or draw neere unto,' &c.

2. 2. 93. *Commended*. Neither *N.E.D.* nor *C.D.* contains this sense of *commended*. The courtierly affectation has taken hold of Julia as well as of the others: she means to tell Albion that people speak admiringly of his jewels and extol his worth as their possessor.

2. 2. 102. A little melancholy. Cf. 3. 1. 220-221. Melancholy was one of the 'humours' of the time. Cf. *Every Man In* 3. 1:

'Stephen. Ay, truly, sir, I am mightily given to melancholy.

Mathew. Oh, it's your only fine humour, sir; your true melancholy breeds your perfect fine wit, sir. I am melancholy myself, divers times, sir, and then do I no more but take pen and paper, presently, and overflow you half a score, or a dozen of sonnets at a sitting.'

2. 2. 162. *You were best*. Cf. Abbott, *Sh. Gram.* §230—'Ungrammatical remnants of ancient usage.' 'Similarly, the old "(to) me (it) were better," being misunderstood, was sometimes replaced by "I were better." . . . And when the old idiom is retained, it is generally in instances like the following: "Answer truly, *you were best*."—*J. C.* 3. 3. 15.' Cf. also §§351-2.

2. 2. 173 ff. *Song*. 'The outlines, and merely the outlines, of the elegant song in the text, Ben found in Martial [*Epigr.* 1. 57] as Whalley observes; the filling up is his own.' (G.)

2. 2. 201-2. *Now will I begin*. 'The character of Hermogenes is drawn with great pleasantry by Horace [*Sat.* 1. 3. 1-8], and Jonson has embodied his description very successfully: his insolence, vanity, affectation, and capriciousness are distinctly placed before the reader.' (G.)

2. 2. 232-4. *Let . . . complement*. In plain terms, 'I must depart, so make an end of your polite insistence.'

Nicholson understands 'please you to expiate' to mean 'clear me with, be satisfied with.' But such an explanation seems inadequate.

For a parallel use of *expiate*, cf. Marlowe, the *Tragedy of Dido*, act 5:

Iarbas. Cursed Iarbas, die to expiate
The grief that tires upon thine inward soul!—
Dido I come to thee.

Also Shakespeare, *Sonnet* 22:

Then look I death my days should expiate.

2. 2. 236-7. *Ile . . . garland*.

What Brokers lousy wardrop cannot reach,
With tissued paines to pranck ech peasant's breech?
J. Hall, *Virgidemiarum* 4. 2. 61-62.

An Acte againste Brokers, 1 Jac. I. c. 21, is a most interesting document, reciting the history and abuses of the institution of pawn-

broking in England. The London brokers, we are told, 'never of any ancient tyme used to buy and sell Garmentes Houshold stuffe, or to take Pawnes and Billes of Sale of Garmentes and Apparell, and all thinges that come to hand for Money, laide out and lent upon Usurie, or to keepe open Shoppes, and to make open Shewes, and open Trade, as now of late yeeres hathe and is used by a number of Citizens assuminge unto themselves the name of Brokers and Brokerage, as though the same were an honeste and a lawfull Trade Misterie or Occupation, tearminge and naminge themselves Brokers, whereas in trueth they are not, abusinge the true and honeste ancient name and trade of Broker or Brokerage:' &c. These so-called brokers, it appears, are in league with thieves and swindlers, and the Act declares that sale or pawn of stolen property to any pawn-broker in London, Westminster, or Southwark, shall not alter the property rights therein, etc.

The poet's *garland* of bays is often mentioned by the Elizabethans: cf. Sidney's *Apologie* (ed. Arber, 60): 'Let vs rather plant more Laurels, for to engarland our Poets heads.' These garlands were suggested to the playgoers, also, by the practise of having the person who spoke the prologue wear a garland.

Gifford has a long note on the meaning and etymology of *enghle*, from which we extract the following: 'Hanmer derives *enghle* from the Fr. *Engluer*, and Steevens, from *inveigle*: both are mistaken, however: it comes from a Saxon, or, if the reader likes it better, an old English word, signifying to suspend or hang, which is but another mode of spelling it.'

This criticism of Hanmer and Steevens was quite right, but Gifford himself has not improved matters by his etymologizing. We might have expected him at least to name the word he regards as the source: possibly he refers to OE. *hōn*, ME. *hengen*, with which, however, no authoritative lexicographer connects *enghle* or *ingle*. Gifford also speaks of *enghle* as 'the modern *angle*' (the verb, in fig. sense). But how it can both be derived from OE. *hōn*, and become Mod.E. *angle*, does not appear, since the latter goes back through OE. *angul*, OS. *angul*, a hook, cognate with Lat. *uncus*, to the Aryan root *ank-*, to bend (cf. *N.E.D.*, s. v. *angle*). As to the actual derivation of *enghle*, or *ingle*, *C.D.* and *N.E.D.* are unable to make assertion. Skeat (*Etym. Dict.*) connects *ingle* with *angel*, but fails to account for the sinister implications of the former.

The following instances of the use of the word under discussion may be of some value:

1) Noun: A male favorite in a bad sense; a paramour, catamite.

Ingle—*Case is Altered* 2. 4.

Ningle—*Satiromastix*, *passim*.

Engle—*Poetaster* 1. 2. 17; 3. 4. 292.

2) Verb: To wheedle, coax, cozen.

Engle—*Cynthia's Revels*, Prologue.

Engle—*Poetaster* 2. 2. 236.

Ingle—Middleton, *Blurt, Master Constable* 2. 2.

3. 1. 'This scene is little more than a mere translation of Hor. Lib. I. Sat. IX. It is far from ill done; and yet, methinks, Jonson might have found a happier method of introducing himself.' (G.)

Horace's satire contains 78 lines; Jonson has expanded these to make three scenes, comprising 325 lines, so it is clear that Gifford's view needs examination: cf. Introduction.

3. 1. 8 ff. This stanza is ridiculed in *Satiromastix*, where Dekker has another fling at Jonson's slower method of composing. Our poet is there represented as grinding out an epithalamium, which has not been completed at the appointed time (p. 200):

'*Blunt*. A pox ont, not done yet, and bin about it three dayes?

Horace. By Iesu within this houre . . .'

Doubtless the audience was edified also, and Jonson made furious, by a parody like this (*Satiromastix*, p. 191):

O me thy Priest inspire.
For I to thee and thine immortall name,
In—in—in golden tunes,
For I to thee and thine immortall name—
In—sacred raptures flowing, flowing, swimming, swimming:
In sacred raptures swimming,
Immortal name, game, dame, tame, lame, lame, lame,
Pux, hath, shame, proclaime, oh—
In sacred raptures flowing, will proclaime, not—
O me thy Priest inspire!
For I to thee and thine immortall name,
In flowing numbers fild with spright and flame,
Good, good, in flowing numbers fild with spright & flame.

With Jonson's *plump* LYÆVS compare:

Piero. Fill red-cheek'd Bacchus, let Lyæus float
In burnish'd goblets! Force the plump-lipp'd god
Skip light lavoltas in your full-sapp'd veins!
'Tis well, brim full.

2 *Antonio and Mellida* (1599) 5. 2.

It is curious that Jonson could represent himself in *Poetaster* as composing a song so similar to that of Marston, whom he is about to introduce and satirize as Crispinus.

In *May Day* (1600 or 1601), Chapman has these lines (*Quintiliano* singing):

Fill red-cheek'd Bacchus, let the Bourdeaux grape
Skip like la voltas in their swelling veins.

Fleay (*Chr.* 1. 57) calls this ridicule of 2 *Ant. and Mell.*; Bullen (Marston's *Works* 1. 183) calls it an imitation of Marston; and Small (*Stage-Quarrel* 55-6 note) thinks it written in admiration of Marston's lines. Since the stanza in *Poetaster* is perfectly serious and yet cannot be in imitation of Marston, we can hardly believe that Chapman was ridiculing that poet. The three dramatists seem to have written in good faith all round, however similar their phrases. Jonson was fond of repeating this little ode, even a score of years after *Poetaster* appeared: *Conversations*, pp. 6-7.

Lyæus = *Αναΐος*, 'the deliverer from care,' an epithet of Dionysus, or Bacchus.

3. 1. 15. Frolicke? rich? gallant? *Frolicke*, merry, and perhaps also on pleasure bent. *Gallant* is not easily paraphrased: it suggests being both splendidly arrayed and also free to indulge in fashionable pleasures and noble company.

3. 1. 16-17. Like my fortunes; well. The father of the real Horace, though a freedman, amassed considerable property and purchased a farm on the Aufidus near Venusia. But the poet, having attached himself to Brutus under whom he rose to a military tribuneship, suffered confiscation upon the triumph of Augustus. He then sought a livelihood by his pen in Rome. Friendship with Virgil and Maecenas followed, and then the gift from the latter of the Sabine farm. The esteem of his fellow poets, with the patronage of Augustus and Maecenas, gave Horace an enviable position, but he never sacrificed his self-respect and independence.

Our English Horace was less fortunate—born the son of a minister whose estate had been confiscated under Queen Mary. His mother later married a master-bricklayer, who did not even secure for the boy an education. [' . . . Brought up poorly, putt to school by a friend (his master Camden);' &c. *Conversations*, p. 18.] Jonson's living was won chiefly by continual and painstaking labor with his pen, eked out with gifts and pensions in later years. His pension from James was raised to £200 in 1621, but under Charles I. he received only irregular gifts. From 1628-1631 he received 100 nobles a year as chronologer to the city of London, and the salary was restored to him again in 1634.

3. 1. 20. We are a scholar. Marston entered Brasenose College, Oxford, on Feb. 4, 1591-2, and was admitted B.A. on Feb. 6, 1593-4, being then only 18 years of age. (Bullen, Marston's *Works* 1. xii; Grosart, Marston's *Poems* 10.)

3. 1. 23-4. We are new turn'd Poet too.

Lent unto W^m Borne, the 28 of septembr 1599, to lend unto M^r maxton, the new poete (M^r Mastone), in earneste of a Boocke called ———, the some of xxx^s (Henslowe's *Diary* 156.)

Mr Maxton, the new poet, is Marston. In 1598 he had published *Pygmalion*, certain *Satires*, and the *Scourge of Villainy*. His

earliest dramatic work seems to have been on *Histriomastix*, published anonymously 1610, but written about the summer of 1599. The two parts of *Antonio and Mellida* appeared in the fall of 1599.

3. 1. 24. And a Satyrist, too. Alluding to the *Scourge of Villainy*, 1598.

3. 1. 26. Your sermons. *Sermo* = conversation, discourse, especially of an ethical nature. The term was applied by Horace himself to both satires and epistles.

3. 1. 27. Wee are a gentleman besides. Marston was matriculated at Oxford as 'John Marston, aged 16, a gentleman's son, of co. Warwick.' (*Works*, ed. Bullen, xii.) He must have been vain of his birth: at least he is satirized for such vanity throughout *Poetaster*. A full account of the relations between Jonson and Marston will be found in the Introduction, under Crispinus and Horace.

3. 1. 28. We are a prettie stoick too. The scholiasts assert that the Crispinus mentioned in Horace wrote verses on the Stoic doctrines.

3. 1. 29. To the proportion of your beard. 'Being rufus or red, it was the reverse of a stoic's temperament.' (N.) Cf. note 2. 2. 83-4.

3. 1. 31. Here's a most neate fine street. The Roman setting has thus been given (E. C. Wickham, *Works of Horace*, 1891, 2. 91): 'The occasion imagined for the scene is when Horace is taking his morning stroll ("ad quartam iaceo: post hanc vago" 1. 6. 122). He is walking, as it chances, on the Sacra Via towards the Forum. When they reach (v. 18) the entrance to it, close by the Temple of Vesta their paths diverge, for his interlocutor was bound for the Forum [cf. *Poetaster* 3. 1. 222] to appear in a case, and Horace, who had announced [*Poetaster* 3. 1. 128] that he was going to pay a visit on the other side of the Tiber, would leave the Sacra Via at that point, and turn round the side of the Palatine towards the river.'

3. 1. 32. Protest. *I protest* was a fashionable cant phrase of the time. In this scene it is thrice put into the mouth of Crispinus; in the next, it is used by Demetrius, Crispinus, and Histrion. It is once given, though perhaps without the cant sense, to Ovid senior (1. 2. 80); but is not given at all to grave characters like Horace, Virgil, or Augustus. This point is not so trivial, when we consider that in *What You Will*, which seems to have been acted before *Poetaster* (cf. Small, *Stage-Quarrel* 101 ff.; though Fleay, *Chr.* 2. 76, dates it 1601 'after *Poetaster*'), Marston makes Lampatho, who represents Jonson, continually reiterate *I protest*: note particularly act 2, sc. 1.

3. 1. 34. Terse. So far as I can find any meaning for *terse* in this affected jargon, it bears traces of the obsolete 'rubbed or smoothed' to a polish. Cf. the 'neate fine street' of line 31.

3. 1. 37-8. Doubtlesse, . . . sleepe. Cf. *Case is Altered* 1. 2:

'*Mar.* He is a sweet youth, his tongue has a happy turn when he sleeps.

Count F. Ay, for then it rests.'

3. 1. 40. O . . . *Muses.* On 'goldsmiths' wives,' *A.Y.L.* 3. 2. 266, Furness notes: 'The shop-keepers' wives decked out in fine clothes were wont to sit before their doors, and had it in their power by their engaging manners greatly to augment their husbands' custom. Goldsmiths' Row in Cheapside was the pride of London for its display of glittering ware, and naturally a resort for young fops with more money than brains.'

3. 1. 48-59. *Dressing* and *tire* mean head-dress, while *bodkin* is of course a long hairpin. As for the various kinds of head-dress mentioned, their names, taken in conjunction with the following passage from Stubbes (*Anat. of Abuses* 60), will in most cases give as clear an idea of what they were as mere words can. Fairholt and Planché give pictures that contribute to a vivid impression, but something is still left to the imagination.

'Then followeth the trimming and tricking of their heades, in laying out their haire to the shewe, whiche of force must be curled, fristed, and crisped, laid out (a world to see) on wreathes and borders, from one eare to an other. And least it should fall down, it is vnder propped with forks, wiers, and I cannot tell what, like grim sterne monsters, rather than chaste Christian matrones. Then, on the edges of their bouldstered hair (for it standeth crested rounde about their frontiers, and hanging ouer their faces like *pendices* or uailles, with glasse windowes on euery side) there is laied great wreathes of golde and siluer, curiously wrought, and cunningly applied to the temples of their heades. And for feare of lacking any thinge to set forthe their pride withall, at their haire, thus wreathed and creasted, are hanged bugles (I dare not say bables), ouches, rynges, gold, siluer, glasses, and suche other childishe gewgawes, and foolish trinkets besides, whiche, for that they be innumerable, and I vnskillfull in women's tearmes, I cannot easily expresse. But God geue them grace to geue ouer these vanities, and studie to adorne their heades with the incorruptible ornamentes of vertue and true godlinesse.' Cf. also *Catiline* 2. 1:

Ful. . . . Make an end,
And bind my hair up.

Gal. As 'twas yesterday?

Ful. No, nor the t'other day: when knew you me
Appear two days together in one dressing.

Gal. Will you have't in the globe or spire?

Ful. How thou wilt.

And *Merry Wives* 3. 3. 59-61: ' . . . Thou hast the right arched beauty of the brow that becomes the ship-tire, the tire-valiant, or any tire of the Venetian admittance.'

3. 1. 49-50. I preferre that kind of tire now. Nicholson here interpolates: [*Describing it with his hands.*]

3. 1. 52. With your siluer bodkin. Horace's assent seems to be ironical, calling attention to the sort of dressing and ornament likely to please the bourgeois taste of Crispinus.

'But your mincing niceries, taffata pipkins, durance petticoats, and siluer bodkins—God's my life, as I shall be a lady, I cannot endure it.' Thus Gertrude, who 'must be ladyfied,' in *Eastward Ho* 1. 1. The silver bodkin is therefore a City ornament.

3. 1. 53. I cannot tell. 'I know not what to say of it. Another example of that mode of speech, which the commentators have so unaccountably overlooked.' (G.)

3. 1. 55. These high gable-ends. ' . . . In the reign of Henry VII. a new head-dress makes its appearance, partaking more of the hood than the cap, and suggesting the idea of the spire [i. e., 'steeple head-dress'] having been taken down from the church, leaving the gable end of the roof with its barge boards untampered with' (Planché 1. 275).

3. 1. 58-9. A mushrome, for all your other ornatures. As we should say, 'A fig for,' &c.

3. 1. 71-3. Pray . . . obserue. Crispinus invites Horace to *obserue*, that is, pay attention to his verses; Horace chooses to *obserue* that his tormentor's clothes are shabby, and also that underneath the gorgeous satin sleeves is only coarse *rug*. Detachable sleeves, of elaborate and fantastic pattern in silk and satin, were worn in the Tudor and Stuart periods, sometimes even outside of the armor.

Rug was coarse woollen cloth used chiefly by the poorer classes. In *Satiromastix* (p. 199) Tucca refers to Horace-Jonson as 'that Iudas yonder that walkes in *Rug*.'

3. 1. 74. Bases. 'In the quarto it is velvet *hose*; from which it appears that Jonson, as was sometimes the case with the writers of his age, uses the word for breeches.' (G.)

Planché thus describes the *bases* worn in the Tudor period: 'The plaited skirts appended to the doublet and reaching from the waist to the knee, which are so noticeable in the male costume of the time of Henry VII. and in the early part of that of Henry VIII., and were imitated in the armour of that period. . . . They were made of cloth, velvet, or rich brocaded stuffs, and worn with armour, as well as without. They appear to have been a German or Italian fashion, as examples abound in paintings and engravings of the

Maximilian era.' Henslowe's inventory of the apparel and properties belonging to the Admiral's men, March 10, 13, 1598 (see Fleay, *Stage* 114-5) has this item: '2 leather antic's coats with bases for Fayeton (Dekker's Phaeton).'

3. 1. 80-82. **Your mercers booke, &c.** A *merc*er was a dealer in various kinds of cloth: cf. *Epicoene* 2. 1. The allusion to his *booke* is an insinuation that Crispinus could not pay cash for his fineries. 'For I am crost, and so's not that, I thinke,' means that the accounts of the mercer with Crispinus had not been paid and 'crossed off,' with punning allusion also to the *cross* as a piece of money: cf. 2 *Henry IV.* 1. 2. 253; also *Every Man In* 4. 7:

Matthew. . . . You have no money?

Bobadil. Not a cross, by fortune.

'Decker does not forget this sneer. "Thou art great in somebody's books for thy parchment suit, (the *perpetuana* which Jonson usually wore,) thou knowest where: thou wouldst be *out at elbows* and *out at heels*, too, but thou layest about thee with a *bill* for this." *Satiromastix* [p. 245].' (G.)

3. 1. 97. **Paronomasie, or Agnomination.**

'1657 J. Smith *Myst. Rhet.* 105 Agnomination is a pleasant sound of words, or a small change of names; or it is a present touch of the same letter, syllable, or word with a different meaning' (*N.E.D.*).

Cf. *Discoveries* 129, referred to by Cunningham: 'Marry we must not play or riot too much with them [certain words], as in Paronomasies,' &c.

3. 1. 111. **Or that I may goe hence with halfe my teeth.** Gifford says: 'In this speech, Horace has taken a line, by anticipation, from Juvenal [*Sat.* 3. 301]:

Ut liceat paucis cum dentibus inde reverti.'

But the recognition of this slip would have troubled Jonson very little, and his audience not at all.

3. 1. 113. **Take mine eares vp by commission.** Commission here seems to mean writ or warrant, or perhaps authorization in vaguer sense. In *Locrine* 2. 3, the Captain, showing press-money, says:

'I come not to buy any shoes, but to buy yourself. Come, sir, you must be a soldier in the king's cause.

Strumbo. Why, but hear you, sir!—Has your king any *commission* to take any man against his will?"

3. 1. 116. **Happy thou, bold Bolanus.** Bolanus (from Bola, a town of the Aequi) here represents, not the friend of Cicero, nor the governor of Britain, but some one whom Horace has in mind who would not let mere courtesy keep him in misery. The Latin has only: *O te, Bolane, cerebri Felicem!*

3. 1. 126 ff. In *Every Man Out* Jonson had already drawn upon Horace, *Sat.* 1. 9, the resulting scene being not unlike the present. Fastidious Brisk wishes to borrow 'some three or four hundred' from Deliro:

Deli. Troth, sir, I have promised to meet a gentleman this morning in Paul's, but upon my return I'll dispatch you.

Fast. I'll accompany you thither.

Deli. As you please, sir; but I go not thither directly.

Fast. 'Tis no matter, I have no other designment in hand, and therefore as good go along.

Deli. I were as good have a quartan fever follow me now, for I shall ne'er be rid of him,' &c.

3. 1. 138. *Caesars gardens.* The gardens left by Julius Caesar to the Roman people were on the Janiculum.

'Had Shakespeare forgotten this, when, in *Julius Caesar*, he placed the gardens *on this side Tyber*? or did he prefer the authority of North, to that of his old acquaintance?' (G.)

3. 1. 141-2. *The plague is in that part of the citie.* One may suppose that instead of Tiber and Caesar's gardens the dramatist was now thinking of the Thames and the Bear Garden—at any rate, we have come back to London where the plague was a terrible reality. The prevalence of the plague frequently caused the closing of theatres. Indeed, the city authorities were often glad to avail themselves of the danger of spreading contagion as an excuse for interdicting plays. The Court, on the other hand, wished the plays to continue often when prudence should have led them to uphold the city magistrates.

The plague was regarded as a visitation from God, and houses infected were marked on the door with a cross, often accompanied by the prayer, 'Lord have mercy upon us!' Cf. Thos. Heywood, *Royal King and Loyal Subject* 3. 3:

'Capt. Bonville. . . . Where there is lodg'd a whore,
Think the plague's cross is set upon that door.

Clown. Then, Lord have mercy upon us!'

Vivid pictures of the horrors of the plague are drawn by Dekker: cf. *A Rod for Run-awayes*, 1625, ed. Grosart, 4. 281; *The Wonderful Yere* [1603], ed. Grosart, 1. 105. For a physician's record, see *A Treatise of the Plague*, by Thomas Lodge, 1603, esp. chap. 3.

The horror came sadly home to Jonson himself in 1603. 'When the King came in England at that time the pest was in London, he being in the country at Sir Robert Cotton's house with old Cambden, he saw in a vision his eldest sone, then a child and at London, appear unto him with the mark of a bloodie crosse on his forehead,

as if it had been cutted with a suord, at which amazed he prayed unto God, and in the morning he came to Mr. Cambden's chamber to tell him; who persuaded him it was but ane apprehension of his fantasie, at which he sould not be disjected; in the mean tyme comes there letters from his wife of the death of that boy in the plague. He appeared to him (he said) of a manlie shape, and of that growth that he thinks he shall be at the resurrection' (*Conversations*, pp. 19-20). The child was in his seventh year. Cf. *Epigram* 45, with its beautiful couplet:

Rest in soft peace, and asked, say here doth lie
Ben Jonson his best piece of Poetry.

3. 1. 143-4. I . . . Phœbus. 'Alluding to the *plague* sent by Apollo among the Grecians, on account of the insult offered to his priest—Hom. *Il. ib.* 1.' (W.)

3. 1. 160-1. He dwells at the three Furies by Ianvs Temple? The temple of Janus, restored by Augustus, stood near by the Forum. As for the *Three Furies*, cf. the names of well-known London taverns: Devil, Mermaid, Three Cranes, Bear, Apollo, Mitre, etc.

3. 1. 162. Your pothecary does, sir. But Rhadamanthus, whom Horace has in mind, lives elsewhere.

3. 1. 172. Taste. 'This is still noticeable in Devonshire and was perhaps brought thence (with others) by Raleigh and became a fashionable word.' (N.)

3. 1. 174-5. Varivs, or Virgil, or Tibvllvs. The original has only:

*Si bene me novi non Viscum pluris amicum,
Non Varium facies.* Horace, *Sat.* 1. 9. 22-3.

3. 1. 186-7. By cloth of siluer sute, and my long stocking. 'Cloth of silver, a cloth woven wholly or in part of silver thread, often richly brocaded with patterns of flowers, etc. Such cloth woven with both gold and silver thread was also commonly known as cloth of silver' (C.D.).

Planché (1. 484) writes: 'It is not till the sixteenth century that the familiar name of *stocking* presents itself to us, and then it occurs as the term used for "stocking of hose"; that is, adding continuations to the trunk hose or breeches of that period, which said continuations received the name of the "nether-stocks," the breeches in turn being distinguished by that of "upper stocks."

In an inventory taken in the eighth year of Henry VIII., are entries of "a yarde and a quarter grene velvete for stockes to a payr of hose for the kyng's grace," and of the same quantity of "purpul saten to cover the stocks of a payr of hose of purpul cloth of gold tissewe for the kynge." See also Stubbes, *Anat. of Abuses* 46-7.

3. 1. 189. If you may be trusted, sir. 'i. e. By his tailor.' (N.)

3. 1. 190-1. Horace, *Sat.* 1. 9. 25: *Invideat quod et Hermogenes ego canto.*

3. 1. 193. Mother. 'Have you not a mother to praise you, since you praise yourself?' (N.)

In line 196 there is of course a play on mother as 'the hysterical passion.' Crispinus does not appear much distressed by these sarcasms, worthy of the rude Bolanus though they are. It might be mentioned that the will of the elder Marston was proved Nov. 29, 1599. The poet's mother, Mary Marston, seems to have survived her husband. See Marston's *Poems*, ed. Grosart, p. xi.

3. 1. 204-6. *Cunning woman* is an obsolete expression for 'wise woman,' witch, fortune-teller. Cf. *Epicoene* 2. 1: 'Truewit. And then her going in disguise to that conjurer, and this cunning woman: where the first question is, how soon you shall die? next, if her present servant love her?'

On *SABELLA*, Gifford notes: 'Jonson has followed Horace in his Epodes, and made a proper name of this adjective:

—*instat mihi fatum triste Sabella*
Quod puero cecinit divina mota anus urna.

I do not find the adjective *Sabellus* becoming a proper noun in the Epodes, but it is used for such in *Sat.* 2. 1. 36.

3. 1. 208-211. *Hunc neque dira venena nec hosticus auferet ensis*
Nec laterum dolor aut tussis, nec tarda podagra, &c.
Horace, *Sat.* 1. 9. 31 ff.

Jonson has added famine and 'hetticke feuer.' *Tarda*, moreover, is usually here translated 'crippling,' and Jonson's rendering seems inadequate.

3. 1. 219. By your leave, sir? Line 35 of the *Satire* begins, *Ventum erat ad Vestae*—that is, at the south end of the Forum. Horace therefore tries to turn aside to the left towards Tiber and the Janiculum, in hopes that his tormentor will stop here at the courts of justice.

3. 1. 222 ff. I am to appear in court here.

—*et casu tunc respondere vadato*
Debebat; quod ni fecisset, perdere litem (36-7).

3. 1. 224. My hour. Cf. *quarta iam parte diei Praeterita* (35). This would give three hours past sunrise.

3. 1. 247-251. Troth . . . hast. A glance through the dedications of the plays and the titles of the epigrams and miscellaneous poems will show that this was as applicable to Jonson as to Horace. Fleay (*Chr.* 1. 337-340) has made a list of the 'great ones' known and referred to by Jonson.

3. 1. 255. Be . . . placc. Horace writes *ferre secundas*.
 3. 1. 261. Brize. 'The *brize* is the gad-fly, the constant persecutor of cattle in the summer,' says Gifford, and cites Dryden, *Georgics* 3. 239-242:

This flying plague, to mark its quality,
 Oestros, the Grecians call: *asylus* we:
 A fierce, loud-buzzing *breeze*;—their stings draw blood,
 And drive the cattle madding through the wood.

3. 1. 261. *Silkenesse*. On this word Cunningham comments (GC. 2. 573): 'This is the only example of the word known to Richardson. I suppose it means "the smooth oily cunning of your own nature leads you to mistake that of Mecaenas"—like the character of Silky in Holcroft's *Road to Ruin*.'

As will be seen in the Variants, Whalley and Gifford print *silkness*, and Nicholson, *silkenness*. *Johnson* does not contain the word; *Worcester*, *Webster*, and the *Standard* define it 'silkenness.' Under *silkness*, the *Century* has: 'Silkenness: used humorously, simulating such titles as "your highness," to imply luxuriousness, etc.' The word is nowhere recorded as occurring in any author other than Ben Jonson.

3. 1. 269. *There's no man greeu'd*. The accent of the first clause is on *there's*, 'there' being not a mere expletive, but an adverb of place referring to the household of Maecenas.

3. 1. 288. *Extrude*. In Horace, *exclusus fuero*.

3. 2. 6. *Land-Remora*. Of the little fish called the remora, or echeneis, Pliny (*Nat. Hist.* xxxii, ch. 1) has much to say: 'A fish bridles the impetuous violence of the deep, and subdues the frantic rage of the universe—and all this by no effort of its own, no act of resistance on its part, no act at all, in fact, but that of adhering to the bark! . . . But alas for human vanity!—when their prows beaked as they are with brass and with iron, and armed for the onset, can thus be arrested and rivetted to the spot by a little fish, no more than some half foot in length!' Cf. also the *Magnetic Lady* 2. 1:

Pol. I say a remora,
 For it will stay a ship that's under sail.

3. 2. 23-4. *I'll take some fitter opportunitie*. 'Aristius has not full justice done him. There is nothing in Horace more amusing than the manner in which this person, who must have been a very sprightly, humorous, and agreeable gentleman, plays on the visible impatience of his friend. Here, he takes his leave very tamely.' (G.)

As Jonson is making not a translation, but an adaptation, we must not quarrel with the dropping out of the reference to the Jewish Passover and the alleged conscientious scruples of Aristius. Doubt-

less Jonson had some sufficient reason for his alteration, and the promise of hurrying to tell Maecenas, whose eyes would run at the jest, serves quite well for Aristius' excuse in the play. It also allows an allusion to Maecenas, who is himself to appear later.

3. 2. 26. Death it selfe. Cf. *Cymbeline* 3. 4. 160: 'Woman it pretty self.'

Cf. Abbott (*Sh. Gram.* §228): '*Its* was not used originally in the Authorized Version of the Bible, and is said to have been rarely used in Shakespeare's time. It is, however, very common in Florio's Montaigne. *His* still represented the genitive of *It* as well as of *He*. *Its* is found, however, in *M. for M.* i. 2. 4, where it is emphatic; in *W. T.* i. 2. (three times, 151, 152, 266); *Hen. VIII.* i. 1. 18; *Lear*, iv. 2. 32, and elsewhere.'

3. 3. 2. Ash-colour'd feather. Of the feather Gifford says: ' . . . which Decker (or whoever is meant by Crispinus) probably wore:—at least he seems to resent the mention of it in his *Gulls Hornbook*: "Now, sir, if the writer hath brought *your feather* on the stage," &c.'

For the passage in the *Gull's Hornbook* referred to by Gifford, see our note on Marston's little legs, 2. 1. 95. As has been shown in the Introduction, Crispinus is not Dekker, as Gifford guesses, but Marston. Jonson told Drummond expressly that he had many quarrels with Marston, and wrote his *Poetaster* on him. As Crispinus is the poetaster who is arraigned in our play, and Demetrius only the journeyman, and as the vocabulary ascribed to Crispinus is that of Marston in his satires and plays, Gifford might have been at rest on this point.

As to embroidered hats and feathers the virtuous Stubbes (*Anat. of Abuses* 38-9) is again our source of information: 'Sometymes they vse them [i. e. 'hattes'] sharpe on the croune, pearking vp like the spere, or shaft of a steeple, standyng a quarter of a yarde aboue the crowne of their heades, some more, some lesse, as please the phantasies of their inconstant mindes. Othersome be flat and broad on the crowne, like the battlemētes of a house. An other sorte haue rounde crownes, sometymes with one kinde of band, sometymes with an other, now blacke, now white, nowe russed, now redde, now grene, now yellowe, now this, now that, neuer content with one colour or fashion two daies to an ende. And thus in vanitie they spend the Lorde his treasure, consuming their golden yeres and siluer daies in wickednesse and sinne. And as the fashions bee rare and straunge, so is the stuffe whereof their hattes be made diuers also; for some are of silke, some of ueluet, some of taffatie, some of sarcenet, some of wooll, and, whiche is more curious, some of a certaine kinde of fine haire; these they call beuer hattes, of

xx. xxx. or xl. shillings price, fetched from beyonde the seas, from whence a greate sorte of other vanities doe come besides. . . . And an other sort (as phantasticall as the rest) are content with no kinde of hat without a great bunche of feathers of diuers and sondrie colours, peakyng on top of their heades, not vnlike (I dare not saie) cockescombes, but as sternes of pride, and ensignes of vanity. And yet, notwithstanding these flutteryng sailes, and feathered flagges of defiaunce to vertue (for so they be) are so aduanced in Ailgna [i. e. England], that euery child hath them in his hat or cap: many get good liuing by dying and selling of them, and not a few proue theselues more than fooles in wearyng of them.'

3. 3. 9. **Thankes, great Apollo.** The satire ends: *Sic me seruauit Apollo.*

3. 3. 25. **I am conscious of it.** Note that Jonson here ascribes to Crispinus the word *conscious*, which is one of the Marstonian neologisms ridiculed in 5. 3. 298, 525 (cf. note), 527.

3. 3. 28. **Sweet . . . sawce.** In F. Ray's *English Proverbs*, ed. 1678, p. 207, we find: 'Sweet meat must have sowre sauce.' Cf. *Rom. and Jul.* 2. 4. 83 ff.

3. 4. 1. Gifford has the stage direction: '*Enter Tucca and Pyrgi*,' and notes: 'It appears that Tucca has now two boys in his train. . . . I presume the author gave this ironical appellation (*pyrgus* is a tower) to the latter [i. e. the pages], on account of their diminutive size.'

3. 4. 4. **Ban-dogs.** 'Among these buildings, was a place for Bull-baiting and Bear-baiting, with Certain several Kennels of *Band-dogs*, which were so strong, and bit so close, that three of them were able to manage a *Bear*, and four a *Lion*' (Wm. Camden, *Brittania*, ed. 1722, p. 394). It is easy to see how the sergeants of the Counter, or debtors' prison, got the nickname 'ban-dogs.'

3. 4. 5. **You inhumane pilchers.** 'Bailiffs then wore buff jerkins or pilchers, and possibly, as pilgers are fish spears, i. e. grains, Tucca may have punned.' (N.)

Gifford's note is as follows: 'So he calls the serjeants of the Counter, either from the glossy everlasting, or leather coats, which they usually wore. Pilches or pilchers are skins, (from *pellis*,) and, in a more general sense, coverings of fur, woollen, &c. Shakspeare uses the word for the sheath of a sword [in contempt: *Rom. and Jul.* 3. 1. 84]; and his contemporaries, for that "most sweet robe of durance, a *buff jerkin*." Nash speaks of a carman in a *leather pilche*; and Decker twits Jonson more than once with wearing it: "Thou hast forgot how thou ambled'st in a *leather pilche* by a play-waggon, and took'st mad Jeronimo's part to get service amongst the mimicks." "Whence it appears," says Steevens, with

unusual glee, "that Ben Jonson acted Hieronimo in the Spanish Tragedy; the speech being addressed to Horace, under which name *old Ben* is ridiculed." At the time alluded to [1585-7? Cf. *Kyd's Works*, ed. Boas, *Introd.* ii], *old Ben* might probably be about twenty years of age: but Steevens is too ready to trust the calumnies of any of Jonson's enemies. There are reasons for thinking that Ben never played Hieronimo.'

It might be observed, by the way, that it is hard to see why Steevens should exult, or Gifford rage, over the conjecture that Jonson played mad Hieronimo. Jonson had to earn his bread as he could, and to imagine his having tried his voice with the strolling players does not dishonor his memory.

3. 4. 13. *Lotium*. Nicholson notes: 'Latin for lotion.' Now classical Latin does possess *lotio*, meaning 'a washing,' and *lotium* also; but the latter does not mean 'lotion' in our sense. The use of the word *lotium* to mean 'lotion' seems to have begun in the Middle Ages. As employed by Jonson, the word means urine, which was used by barbers for a hair-tonic.

In Middleton's *Trick to Catch the Old One* 4. 4. 71, Hoard says to his perfumer: 'Cast a better savour upon the knaves, to take away the scent of my tailor's feet, and my barber's lotium-water.'

3. 4. 18. *Catch-pole*. Cf. *Barth. Fair* 3. 1, where Quarlous says to Edgworth the cutpurse, 'Sir, your beginning shall bring on your ending for us: we are no *catchpoles* nor constables.'

Fairholt (*Costume in England* 287-8) gives some curious information, which must be left to vouch for itself: 'Fig. 3 is a singular contrivance for giving a footman an advantage in a conflict with a mounted soldier. The central pieces of flexible steel, in form like the letter V, are springs that give free passage when forcibly pushed against the neck of the rider, enclosing it immediately, when they spring back, and thus allow him to be easily dragged down. They were termed "catch-poles"; and from their general use in apprehending felons or escaped prisoners, the term became applied to the civil officers who carried them; a name that survived their use, and was familiar when its origin was unknown.'

N.E.D. derives 'catch-pole' from med. Lat. *cacepollus*, also *chassipullus*, lit. 'chase-fowl', one who hunts or chases fowls. *C.D.* distinguishes *catchpoll*, the tax-gatherer or sheriff's officer, and *catchpole*, the weapon above described.

3. 4. 21. *Varlet*. The term *varlet* was often used by the dramatists—who knew the personage but too well—to mean a bailiff, as here. Cf. the speeches of Brainworm, *Every Man In* 4. 7: 'Why, you were best get one o' the varlets o' the city, a serjeant.' 'Now will I go pawn this cloak of the justice's man's at the broker's, for

a varlet's suit, and be the varlet myself; and get either more pawns, or more money of Down-right, for the arrest.'

3. 4. 28. *Hold*. *Hold* here means *keep*; and in 31-2 the lictor says, 'I'll hold all': keep sword and drachmas too.

3. 4. 29. *Lendings*. Pyrgus alludes to the six drachmas borrowed from Ovid senior, l. 2. 211 ff. Cf. *Antonio and Mellida* 4. 2, Pandulpho *log.*:

Thou lost a good wife, thou lost a true friend, ha!
Two of the rarest *lendings* of the heavens.

3. 4. 30. *Giue mee*. i. e. 'Give me back my sword.' The valiant Tucca is delightful in this alternate bullying and wheedling. His resemblance to Bobadil of *Every Man In* has often been noted, yet the two are clearly individualized.

3. 4. 57. *Centum viri*. 'You are one of the London magistrates, aren't you?'

The *centumviri* were a court probably having to do with civil cases only. Originally chosen three from every Roman tribe, under the later Republic and the Empire their number bore no fixed ratio to the number of tribes.

3. 4. 62. I . . . *patience*. Having failed to bulldoze the officer into giving back the sword, Tucca now appeals to Minos, pretending that his own patience will not endure dealing with such a rascal, while his humanity desires to avert bloodshed.

3. 4. 64. *Sesterties*. A sestertius was equal to about five cents of our money, which would make Crispinus' debt amount to \$4. Gifford thinks that Jonson's intention was to make Crispinus appear pitifully poor, by showing him unable to meet a trifling bill: ' . . . The whole of Crispinus' debt did not much exceed twelve shillings.'

3. 4. 75. *Eringo's*. The *eryngo* was formerly regarded as an aphrodisiac. Cf. Drayton, *Polyolbion*, 1612, first song, 125-9:

Besides, the scabholme here, that spreadeth all our shore,
The sick consuming man so pow'rfull to restore:
Whose root th'eringo is, the reins that doth inflame
So strongly to perform the *Cytheraen* game,
That, generally approv'd, both far and near is sought.

Pliny (*Nat. Hist.* 12, ch. 8) says of the *eryngium*: 'There are some marvellous facts related in connexion with this plant; the root of it, it is said, bears a strong resemblance to the organs of either sex; it is but rarely found, but if a root resembling the male organs should happen to fall in the way of a man, it will insure him woman's love; hence it is that Phaon the Lesbian was so passionately beloved by Sappho.' He goes on to assert that this plant is of virtue for diseases of bowels, liver, stomach, lungs, kidneys, and uterus, for lumbago, dropsy, epilepsy, etc.

3. 4. 77. **Vermine, know the house.** Pyrgus is to make a mental note of Minos's dwelling-place, so that the eryngoes may be at Tucca's command.

3. 4. 82. **Discharge the arrest.** 'Pay the bailiff's fees.' (N.) Of course Crispinus has not money enough for even this, and the captain cajoles Minos into throwing good money after bad by paying the expense of his own trouble.

3. 4. 92. **Girdle, and hangers.** 'The vest was fastened by a *girdle*, furnished with a pair of loops, i. e. *hangers*, in which the dagger was constantly worn. This article of finery was adorned with fringes and tassels of needle work; and a lady would sometimes condescend to embroider a girdle and hangers, for a favorite lover, or a relation. Joice tells her brother that "since he came to the Inns o' Court, she had wrought him a *faire pair of hangers*." Green's *Tu Quoque* [Dodsley's *Old Plays* 3. 58]. They were often very costly. Thus, in that rare old song of *Jackie is grown a gentleman*:

"Thy *belt* that was made of a white leather thonge
Which thou and thy father wore so longe,
Is turned to *hangers* of velvet stronge,
With gold and pearle embroydered amonge." (G.)

Cf. *Hamlet* 5. 2. 157; *Every Man In* 1. 4. Matthew *loq.*

Tucca's methods of acquiring property must have been common enough among frequenters of playhouses: 'We have cleane and quite given over the borrowing money at first sight of punie gallants, or praising their swords, belts and beavers, so to invite them to bestow them upon us.' *The Actors Remonstrance*, repr. Ashbee, p. 71.

3. 4. 98. **If you knew all.** Referring to the chief pursuit of Tucca's Pyrgi—that of assisting him to skelder.

3. 4. 100, 102. Cf. *A.Y.L.* 4. 1. 179: '*Ros.* By my troth, and in good earnest.'

3. 4. 111-2. **To the next barbers, to stitching.** Cf. J. Hall, *Virgidemiarum* 4. 1. 162 ff.:

O *Esculape!* how rife is phisicke made,
When ech Brasse-basen can professe the trade
Of ridding pockie wretches from their paine,
And doe the beastly cure for ten-groats gaine?

Grosart notes in his edition of Hall that barbers still use the sign of a notched brass basin, which proclaims their ancient craft of blood-letting.

32 Hen. VIII. c. 42 (1540) describes two companies then practising surgery in London, one the barbers and the other the surgeons, and unites these into one, exacting that barbers in London and within a mile circuit shall not perform any other surgery than the drawing of

teeth. It would seem, however, that in Jonson's time the barbers were still allowed to bind up sword cuts and the like.

3. 4. 112 ff. Evidently the officers are not out of earshot, and have looked round. At 'errant rogues' they must be definitely gone, since the captain's bravado has quite returned. Gifford notes: 'This is the σχῆμα παρ' ὁπορεύειν, [i. e. figuring by covert allusion] in which Jonson and his master, Aristophanes, so much delight,' and cites *Plutus* 5. 26.

3. 4. 115 ff. Tucca gathers Crispinus and Minos to him, a big fat hand on either's shoulder, one may imagine.

3. 4. 117. Sir. After *Sir*, Nicholson has the stage direction '[*Aside to 1st Pyrgus.*]' This is surely a mistake: the aside should be addressed to Crispinus, who is now to help cozen Minos. The working out of this plan appears in 3. 4. 194 ff. (note the comment of 2 Pyrgus), and in 3. 4. 389-393, where Tucca, in another aside to Crispinus, says, 'Wee'll share anon.'

3. 4. 124. Now Bacchvs, now Comvs, now Priapvs. Loosely, wine, the play, and licentiousness.

3. 4. 126. Ferret. Cf. *New Inn*, Dram. Pers.: 'Ferret, who is called Stote and Vermin, is Lovel's servant, a fellow of a quick, nimble wit, knows the manners and affections of people, and can make profitable and timely discoveries of them.'

3. 4. 130-1. What, . . . warre? 'The allusion is to merchant vessels *vailing*, or lowering their topsails or their colours to a king's ship. To *vail*, . . . occurs incessantly in our old dramatists, and always [not quite: cf. Schmidt] in the same sense, viz. as a mark of inferiority or submission.' (G.)

3. 4. 135. Purchase. Cf. Marston, *Malcontent* 5. 2: '*Bilioso*. Right: let us prosper and purchase: our lordships shall live, and our knavery be forgotten.' Bullen (Marston's *Works* 1. 303) notes on *purchase*: 'Acquire wealth.—*Purchase* was a cant term for stolen goods, but it was also used in the general sense of riches.' Cf. also Webster, *Devil's Law Case* 4. 1.

3. 4. 135. You two-penny teare-mouth? 'So he calls the players from the *two-penny* gallery in the theatres of that age.' (W.) Cf. *Hamlet* 3. 2. 9-11.

3. 4. 135-6. You haue fortune, . . . on your side. This is an allusion to the Fortune Theatre, in Golden (or Golding) Lane, in the parish of St. Giles without Cripplegate. It was put up by Henslowe and Alleyn in 1599-1600; destroyed by fire in 1621; rebuilt at once; and pulled down, Baker believes (*London Stage* 1. 14-15) in 1656. But Collier (*Stage* 3. 311) says that the Fortune cannot have been pulled down until 1661, when this advertisement appeared in the *Mercurius Politicus*, Tuesday, Feb. 14, to Tuesday, Feb. 21:

'The Fortune play-house, situate between White-cross Street, and Golding Lane, in the parish of St. Giles, Cripplegate, with the ground thereto belonging, is to be let to be built upon;' &c.

The audiences at the Fortune in Jonson's day seem to have been less aristocratic than those at the Blackfriars where *Poetaster* was played; but the best playwrights, except Shakespeare, wrote for it, and Alleyn was a great actor.

Halliwell-Phillips, *Life of Shakespeare* 1. 278-280, prints the contract made by Henslowe and Alleyn with Peter Street, carpenter, for the construction of the Fortune. This document is interesting and valuable because it shows just what an Elizabethan playhouse was.

There is a difference of opinion as to when the new Fortune was opened. In his article on Henslowe in *D.N.B.*, Sidney Lee gives the date as November 1600. Fleay (*Stage* 140) thinks the Admiral's men had left the Rose and were acting at the Fortune in November 1600, basing his conclusion upon an undated entry in *Henslowe's Diary* 173. But Wheatley and Cunningham, *London*, maintain that the Fortune opened in July 1601, referring to the *Diary* 182, where the entry is as follows: 'Received of Mr Hinchlo, the xxixth of Agust, iij^l, for this last moneth's pay for the Fortune.' But this would only prove that the Fortune had been running at least a month, and not preclude the inference that it had been running much longer. It appears likely that when *Poetaster* was staged early in July, the Fortune was in operation, for a building still in process of erection would hardly have been alluded to as here, 3. 4. 120. The 1600 date seems on the whole more probable.

3. 4. 136. *Good yeere*. 'The *good year*,' says Cunningham, 'was a euphemism for the morbus gallicus. Shakespeare frequently makes use of it, without being in the least understood by the generality of his readers.' Cf. *Lear* 5. 3. 24: 'The good-years shall devour them, flesh and fell,' and Hanmer's note, Furness ed.

N.E.D. has the authoritative word on this subject. 'The expletive use in questions (*What the good year?*) is equivalent to, and possibly adopted from, the early mod. Du *wat goetjaar*. Plantijn (1573) renders *Wat goet iær is dat?* by F. *Que bon heur est cela?* and Lat. *Quid hoc ominis?* The Du. lexicographers suggest that the idiom probably arose from an elliptical use of *good year* as an exclamation, = "as I hope for a good year."

Sir T. Hanmer, in his edition of Shaks. (1774), suggested that in the three [Schmidt notes five] Shaks. passages *good yeare(s)* had the sense of the "French disease", and was a "corruption" of *gouferes*, a hypothetical derivative of "the French word *gouje* [cf. Cotgrave, s. v. Gouge], which signifies a common Camp-Trull." So far as the

sense is concerned, this explanation is curiously plausible, as it seems to be applicable without any violence to all the examples of the word (cf. *what the pox*, etc.). But there is no evidence that the definite meaning of "pox" was really intended by any of the writers who used the word; and the alleged etymology is utterly inadmissible. Hanmer's spurious form *goujeres* or *goujeers* has, however, found its way into many editions of Shakspeare, and was adopted as the standard form in Johnson's Dict. 1755, and hence in every later Dict. which contains the word.'

Notes and Queries, 5th Ser. V. 202, gives some additional information. 'In the West [of England] the word *goujere* is still used and means a fiend or devil . . . The *goujeres* referred to by King Lear are neither the *morbis Gallicus* nor years of pestilence, but hellish demons, often represented in mediaeval drawings as preying on the flesh of their unhappy victims. So Dante, in the *Inferno*, describes Count Ugolino as gnawing evermore the skull of his murderer, Ruggieri.'

We may infer from the above that Hanmer did not, after all, invent the 'spurious form *goujeres* or *goujeers*,' and the meaning of *good year* as an expletive is still open for discussion.

3. 4. 141. You walke with hares eies. 'Who [*sic*] when awake were said to shut them.' (N.)

I fail to get the point in Jonson's words. Hares' eyes are so placed as to command almost an entire circle, and it was formerly believed that the animals did not shut them even in sleep. But the player is being reviled for not having seen the Captain. Possibly Tucca means: 'You walk with your eyes as wide open as hares' eyes, and yet you see nothing. I'll have you blinded, and then you'll realize what eyes are for.'

3. 4. 143 ff. Turne fiddler againe. Tucca means that a London 'stand' and good profits have made the player so rich and proud that he will not notice ordinary mortals, or even worshipful captains, on the street. He therefore reminds Histrio of the vicissitudes of the vagabond life which many a player of those days experienced to his sorrow. Cf. the *Actors' Remonstrance* 6-7: 'Our Musike that was held so delectable and precious, that they scorned to come to a Taverne under twentie shillings salary for two houres, now wander with their Instruments under their cloaks, I meane such as have any, into all houses of good fellowship, saluting every roome where there is company, with "*Will you have any musike Gentlemen?*"'

Cf. the players' song in *Histriomastix* 2. 251 ff.:

Besides we that travel, with pumps full of gravell,
Made all of such running leather,
That once in a week, new masters we seeke,
And never can hold together.

In *Satiromastix* (p. 229) Dekker charges Horace-Jonson with having himself experienced the ups and downs of a wandering player:

Tuc. . . . Thou hast been at Parris garden hast not?

Hor. Yes Capitaine, I ha plaide Zulziman there.

Sir Vau. Then M. Horace you plaide the part of an honest man.

Tuc. Death of Hercules, he could neuer play that part well in's life, no Fulkes you could not: thou call'st Demetrius Iorneyman Poet [*Poetaster* 5. 3. 188], but thou putst vp a Supplication to be a poore Iourneyman Player, and hadst beene still so, but that thou couldst not set a good face vpon't: thou hast forgot how thou amblest (in leather pilch) by a play-wagon, in the high way, and took'st mad Ieronimoes part, to get seruice among the Mimickes: and when the Stagerites banisht thee into the Ile of Dogs, thou turn'dst Ban-dog (villanous Guy) & euer since bitest therefore I aske if th' ast been at Parris-garden, because thou hast such a good mouth.'

3. 4. 145. *Goose-faire.* Goose-fair (see *N.E.D.*) is held in certain English towns (still at Nottingham) about Michaelmas, when geese are in season. Michaelmas (Sept. 29) is sometimes called 'goose-feast,' because of the custom of eating geese on that day. Gifford quotes from *Wit in a Constable*, and adds: 'It is still held (as in the poet's days) on Whitsun-monday, at Bow near Stratford in Essex; and takes its name from the young or *green geese* which form the principal part of the entertainment. In Jonson's time, probably, itinerant companies of players resorted there:—but all this seems very strange at Rome!'

3. 4. 150. *Owleglas?* This is the famous German rogue Ulenspiegel, alias Owl Glass, Howleglas, Holyglass, Holliglass.

The earliest known editions of the Ulenspiegel tales were printed at Strasburg in 1515 and 1519. An English version was published, probably between 1548 and 1560, by Wm. Copland (*Howleglass. Here beginneth a merye Jest of a man called Howleglass, &c.*). Among other books on Ulenspiegel, the *Brit. Mus. Cat.* records: 'The German Rogue: or the life and merry adventures, cheats, stratagems and contrivances of Tiel Eulespiegle. Made English from the High-Dutch. London, 1720. 8vo.' See K. R. H. Mackenzie (c. 1826) *Marvellous Adventures and rare Conceits of Master Tyll Owlglass.* London, 1860. Cf. also *Eulenspiegel in England*, by Friedrich W. D. Brie, Berlin, 1903, and the *Literary Relations of England and Germany in the Sixteenth Century*, by C. H. Herford, 1886, ch. 5.

Jonson introduces Ulenspiegel in the *Masque of the Fortunate Isles*; the *Alchemist* 2. 1; the *Sad Shepherd* 2. 1.

3. 4. 151-2. I . . . rogues. 150 men composed a military company at that time. Cf. Falstaff's glorious company of 'mortal men,' 1 *Henry IV.* 4. 2. ff.

3. 4. 154. Legion. 'i. e. of lice.' (N.)

3. 4. 162-3. Say, and hold. Make a promise, and keep it.

3. 4. 168-9. That Pantalabvs there. 'In the quarto it is, that *Caprichio* there. Perhaps it should be Pantolabus, as in Horace, unless Jonson thought Pantalabus more agreeable to etymology [but in 3. 5. 39 folio 1616 actually has PANTOLABVS, so Gifford is too ingenious]. The real appellation of this person was Mallius: his nickname he acquired from borrowing money of everyone he met. It does not appear in what Crispinus resembled Pantalabus; the "skeldering captain" himself, was much more like him.' Thus Gifford, who seems to be following Acron and Cruquius; but recent editors of Horace find so much confusion among the scholiasts that they believe Pantalabus to be merely the typical sordid fellow or cheat, drawn from Lucilius.

The Horace-Trebatius dialogue, 3. 5. 39, might have shown Gifford a reason for Jonson's replacing in 1616 *Caprichio* of 1602 by the classical name: 'PANTOLABVS, railing in his sawcie iests.' This line fits the author of the *Scourge of Villainy*, and the name is more specific than *Caprichio*.

3. 4. 172-3. His . . . worship. John Marston the poet was born of an old Shropshire family about 1575, probably at Coventry, and educated first in the Coventry free-school. He entered Brasenose college, Oxford, 4 February 1591-2.

3. 4. 174-5. Halfe the rimers i' the towne. Here are some of the 'rimers' and dramatists at work in the latter years of Elizabeth: Shakespeare, Jonson, Chapman, Marston, Webster, Dekker, Heywood, Middleton, Drayton, Lodge, Monday, Chettle, Donne. And these were gathered in and about London, a city then of only 180,000 inhabitants (*Encyc. Brit.* s. v. London).

3. 4. 177-9. Cherish . . . earnest. Jonson is not talking at random here: £2 was the usual first installment paid for a drama. Indeed, on Sep. 25, 1601, Jonson himself received forty shillings from Henslowe for additions to Kyd's *Spanish Tragedy*—ridiculed in this very scene. In the following year we find this entry in *Henslowe's Diary*, 223:

Lent unto bengemy Johnstone, at the apoyntment of E. Alleyn and Wm. Birde, the 24 of June, in earneste of a boocke called Richard crockbacke, and for new adicyons for Jeronymo, the some of	}	X ^u
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"The highest price known to have been paid before 1599 to an author for a play by the manager of an acting company was 11 l.; 6 l. was the lowest rate. . . . Other sums, amounting at times to as much as 4 l., were bestowed on the author for revising and altering an old play for a revival' (Sidney Lee, *Life of Sh.* 158). Soon after 1600 dramatists received more for their plays, sometimes as high as twenty or thirty pounds.

Another note of Sidney Lee's is apropos: ' . . . It is difficult to state authoritatively the ratio between the value of money in Shakespeare's time and in our own. The money value of corn then and now is nearly identical; but other necessities of life—meat, milk, eggs, wool, building materials, and the like—were by comparison ludicrously cheap in Shakespeare's day. If we strike the average between the low price of these commodities and the comparatively high price of corn, the average price of necessities will be found to be in Shakespeare's day about an eighth of what it is now. The cost of luxuries is also now about eight times the price that it was in the sixteenth or seventeenth century. Sixpence was the usual price of a new quarto or octavo book such as would now be sold at prices ranging between three shillings and sixpence and six shillings' (155 note).

3. 4. 179-183. If . . . trumpet. It is possible that this is an allusion to the players' song in *Histriomastix* (1599) 2. 1. 247-254, a play written in large part by Marston:

Some up and some down, there's players in the Town:
You wot well who they bee,
The sum doth arise to three companies:
One, two, three, foure, make we.

Besides we that travel, with pumpe full of gravell,
Made all of such running leather,
That once in a week, new masters we seeke,
And never can hold together.

3. 4. 189. Statute. 'Meaning that by which unauthorized players were declared rogues and vagabonds, . . . [see note 1. 2. 56]. In the quarto Tucca addresses himself to Minos, "Thou art an honest *twenty i' the hundred*, I'll have," &c. Here the allusion is to the statute of 13th Eliz. confirming that passed in 3d Henry V. which reduced all legal interest to *ten per cent.*' (G.)

Gifford's memory seems to have played him false here: '3d Henry V.' says nothing of rates of interest. But 13 Eliz. c. 8. confirmed 37 Hen. VIII. c. 9., reducing interest to ten pounds in the hundred. As to the speech in quarto, it seems to me that Gifford is wholly astray in supposing it addressed to Minos instead of Histrio.

3. 4. 190. Folio 1616 p. 304 has at the foot as guide words 'I must,' but *I* does not appear at the top of p. 305, which therefore begins with *must* only.

3. 4. 198. *Be Minoa*. 'Be *just*, I suppose; but it is not easy to explain all the extravagances of this whimsical character.' (G.)

3. 4. 200. *Sharke*. i. e. sharper, cheat. Cf. *Every Man Out*, Char. of the Persons: 'Shift, A threadbare shark; one that never was a soldier, yet lives upon lendings. His profession is skeldring and odling, his bank Paul's, and his warehouse Picthatch.' For an excellent characterization of the 17th century shark, see John Earle, *Microcosmography*, A Shark. *Tucca* might have stood for his portrait here.

3. 4. 202. *Cockatrice*. Cf. Marston's *Malcontent* 5. 2: '*Malevole* . . . Nowadays no courtier but has his mistress, no captain but has his cockatrice.' On this Bullen notes (Marston's *Works* 1. 301): 'The term *cockatrice* seems to have been specially applied to a captain's mistress, though it is also found as a general name for a courtesan.'

On this whole speech of *Tucca*'s cf. *Satiromastix*, p. 234: '*Tucca*. A Gentleman or an honest Cittizen, shall not Sit in your pennie-bench Theaters, with his Squirrell by his side cracking nuttes; nor sneake into a Tauerne with his Mermaid; but he shall be Satyr'd, and Epigram'd vpon, and his humour must run vpo'the Stage: you'll ha *Every Gentleman in's humour*, and *Every Gentleman out on's humour*.'

3. 4. 204-5. You ha' nothing but humours, reuells, and satyres. 'A compliment paid by the author to his own plays.' (W.) Jonson calls *Poetaster* a 'Comickall Satyre': see p. 136.

3. 4. 208. On the other side of Tyber. That is, the company to which *Histrio* belongs is performing across the Thames from the Blackfriars playhouse where *Cynthia's Revels* and *Poetaster* have been given. Of course, if we made this apply strictly, we should not be able to locate *Histrio*'s company anywhere, for the two *Humour* plays had been produced at the Globe on the Bankside. But it seems probable that Jonson now thinks of himself as located at the Blackfriars, north of the river, and of his enemies as on the south. At the Globe, in September 1601, was produced *Satiromastix*, Dekker's reply to *Poetaster*. Captain *Tucca*, a blatant travesty of the *Tucca* of our play, was a principal character, along with *Horace*, *Crispinus* and *Demetrius*. From 3. 4. 216 we might infer that *Histrio* was connected with the Globe theatre; and in our Introduction, under *Histrio*, are given other reasons for the conclusion that he here represents the Chamberlain's company.

3. 4. 210-1. All . . . daily. Despite the pretended hostility of the Privy Council, and the real hostility of the city authorities, performances seem to have occurred daily at this time. Owing to long continued Puritan agitation against the stage, the lords of the Privy

Council on June 22, 1600 issued an order 'for the restraints of the imoderate use and Companye of Playehowses and Players.' (See Halliwell-Phillips, *Life of Sh.* i. 281-2.) This order provided that there should be but two public playhouses in the City, the Fortune in Middlesex and the Globe in Surrey, and continued:

'Secondly,—forasmuch as these stage-plaies, by the multitude of houses and company of players, have bin so frequent, not servinge for recreation but invitinge and callinge the people dayly from their trade and worke to myspend their tyme, it is likewise ordered that the two severall companies of players assigned unto the two houses allowed may play each of them in their severall house twice a weeke and no oftener, and especially they shall refrayne to play on the Sabbath-day upon paine of imprysonment and further penaltie; and that they shall forbear altogether in the tyme of Lent, and likewise at such tyme and tymes as any extraordinary sicknes or infection of disease shall appeare to be in or about the cittie.' These provisions were to be carried out by the Lord Mayor of London and the Justices of the Peace for Middlesex and Surrey.

On Dec. 31, 1601, the Council had to reprimand the magistrates of Middlesex and Surrey for not having executed the order of June 1600 (*ibid.* i. 283): ' . . . Wee do now understande that our said order hath bin so farr from taking dew effect, as, insteede of restraints and redresse of the former disorders, the multitude of play-howses is much encreased, and that no daie passeth over without many stage-plaies in one place or other within or about the Cittie publiquelie made;' &c. From this it would seem that the noble lords were very slow of understanding, since they had lived for a year and a half in London and had not noticed the continuance of the forbidden plays. But the truth is, the Court party was always lukewarm in its measures against the theatres.

As for the sinners of the suburbs, Gosson's *Schoole of Abuse* (ed. Arber 35-6) has much to say about them: 'In our assemblies at playes in *London*, you shall see suche heauing, and shoouing, suche ytching and shouldring, too sitte by women; Suche care for their garments, that they bee not trode on: Such eyes to their lappes, that no chippes light in them: Such pillowes to ther backes, that they take no hurte: Such masking in their eares, I knowe not what: Such giuing them Pippins to passe the time: Suche playing at footé Saunt without Cardes: Such ticking, such toying, such smiling, such winking, and such manning them home, when the sportes are ended, that it is a right Comedie, to marke their behaiour, to watche their conceites, as the Catte for the Mouse, and as good as a course at the game it selfe, to dogge them a little, or followe aloofe by the print of their feete, and so discouer by

slotte where the Deare taketh soyle. If this were as well noted, as ill seene: or as openly punished, as secretly practised: I haue no doubt but the cause would be feared to dry vp the effect, and these prettie Rabbets very cunningly ferretted from their borrowes. For they that lack Customers al the weeke, either because their haunte is vnknownen, or the Constables and Officers of their Parishe, watch them so narrowly, that they dare not queatche; to celebrate the Sabbath, flock to Theaters, and there keepe a generall Market of Bawdrie: Not that any filthynesse in deede, is committed within the compasse of that ground, as was doone in *Rome*, but that euery wanton and his Paramour, euery man and his Mistresse, euery John and his Joan, euery knaue and his queane, are then first acquainted and cheapen the Merchandise in that place, which they pay for elsewhere as they can agree. These wormes when they dare not nestle in the Pescod at home, finde refuge abroad and are hidde in the eares of other mens Corne.'

3. 4. 212. You'll bring me o' the stage there. Cf. Tucca to Horace in *Satiromastix*, p. 235: 'Thou'lt shoote thy quilles at mee, when my terrible backe's turn'd for all this, wilt not Porcupine? and bring me & my Heliconistes into thy Dialogues to make vs talke madlie, wut not Lucian?'

3. 4. 214. The *copper-lac't scoundrels* are of course actors. Note the following items from the inventory of the Admiral's men, 13 March 1598 (*Henslowe's Diary* 274-6):

Item, j payer of whitte saten Venesons cut with coper lace.

Item, Tamberlynes cotte, with coper lace.

Item, j read clock with white coper lace.

Item, j read clocke, with read coper lace.'

3. 4. 215-7. Your mansions . . . Triumphs. With reference to this passage Fleay (*Chr.* 1. 368) speaks of 'the round theatres (globes) on the Bankside, who enact Triumphs (pageants.)' His opinion evidently is that *Triumphs* means plays or pageantry. But it seems clear that *Globes* and *Triumphs* taken together mean simply the playhouses generally, though *Globes* also has direct reference to the famous theatre where the Chamberlain's men are about to produce *Satiromastix*.

The Globe was on the Bankside in Southwark. It had been erected in 1599 by Richard Burbage out of the materials of The Theatre in Shoreditch. The structure was round, made chiefly of wood, and partially roofed with thatch. The pit was open to the sky, and it has therefore been spoken of as a 'summer theatre,' though Halliwell-Phillipps (*Life of Sh.*, 1886, 1. 167) mentions a performance in February. At the Globe were the Lord Chamberlain's Servants, of which company Shakespeare was a member. Halliwell-Phillipps

speaks of *Every Man out of his Humour* as one of the first plays presented in the old Globe (see Epilogue, ed. 1600), where were also given *Romeo and Juliet*, *Richard II*, *Lear*, *Troilus and Cressida*, *Pericles*, *Othello*, *Macbeth*, and *Winter's Tale* (*ibid.* 165). A letter of Sir Henry Wotton to Sir Edmund Bacon, dated July 2, 1613 (cf. Wheatley and Cunningham, *London*, 2. 116), informs us of the burning of the Globe three days previously. The thatch caught fire during the presentation of a play, and the building was burned to the ground (cf. Jonson, *An Execration upon Vulcan*). The Globe was immediately rebuilt in a style to surpass all other playhouses. A clear idea of the structure of the old Globe may be obtained from the contract (cf. note 3. 4. 135-6) for the Fortune theatre, modelled upon it. The following facts are from WC. *London* 2. 117-8: 'The theatre was distinguished by a figure of Hercules supporting the Globe, under which was written, *Totus Mundus agit Histriionem*. During the hours of performance a flag, with the cross of St. George upon it, was unfurled from the roof. This celebrated theatre [rebuilt 1613] was "pulled doune to the ground by Sir Matthew Brand, on Monday, April 15, 1644, to make tenements in the room of it."'

3. 4. 220-1. *Reach mee thy neufe*. Give me your fist. Cf. *Mids. Night's Dream* 4. 1. 20; 2 *Henry IV.* 2. 4. 200.

3. 4. 222. *Beagles*. The *beagle* was a hound that tracked game by the scent. The name was often applied to spies, informers, and sheriff's officers (cf. *Timon of Athens* 4. 3. 176).

3. 4. 223. *Point-trussers*. Points were laces or ties, with metal tags at the ends, used in the 16th and 17th centuries to fasten clothes together. They were about eight inches long, made of twisted yarn, of silk, or of leather. The iron or silver tags, called aglets or aiguillettes, were sometimes formed into little images (cf. *Shrew* 1. 2. 79). The hose were fastened to the doublets by points. To *truss* was to adjust and tie the points (cf. 1 *Henry IV.* 2. 4. 238-9).

3. 4. 226. *O dolefull dayes!*

'I suspect that Shakespeare (First Part of *Henry IV.*) [2. 4. 423-5] confounded *king Cambyeses*, with this king *Darius*. Falstaff's solemn fustian bears not the slightest resemblance, either in metre, or in matter, to the *vein of king Cambyeses*. *Kyng Daryus*, whose "doleful strain" is here burlesqued, was a *pithie and pleasaunt Enterlude*, printed about the middle of the sixteenth century.' (G.)

Gifford here refers to: 1) 'A lamentable tragedy mixed ful of pleasant mirth, conteyning the life of Cambises king of Percia, etc.' by Thomas Preston, London, ?1570; and 2) 'A Prettie new Enterlude, Both Pithie and Pleasaunt, of the Story of Kyng Daryus; now first reprinted from the original edition issued in 1565. Edited

by James O. Halliwell, Esq., F.R.S. London: Printed by Thomas Richards, 37, Great Queen Street. 1860.' The curious thing is that, however little Falstaff may be indebted to *King Cambyzes*, Pyrgus of *Poetaster* owes no debt whatever to the *Kyng Daryus* cited by Gifford, nor, indeed, to any other King Darius extant. The subjoined title-page of the old *Daryus* will show the character of that play, and the improbability of its containing such a passage as *Poetaster* 3. 4. 226-9:

A PRETIE NEW ENTERLUDE | Both pithe and pleasaunt of the story
of | Kyng Daryus, being taken out of the third | and fourth chapter of the
thyrd booke of Esdras. |

The Names of the Players.

The prolocutor.

Iniquytie.	Charytie.
Importunytie.	Parcelytie.
Equytie.	Daryus kynge.
Agreable.	Perplexitie.
Preparatus.	Curyositie.
Juda.	Persya.
Medey.	Æthyopia.
Constancie.	Optymates.
Anagnostes.	Stipatur primus.
Stipator secundus.	Zorobabell.

Syxe persons may easely playe it.

Imprinted at London in Flete Streat beneath the | Conduite, at the sygne of
S. John Euangelist | by Thomas Colwell. | Anno Domini. M D L X V. | In October. |

This 'pithie and pleasaunt' interlude is the driest, dullest sort of religious play—not at all in 'king DARIUS dolefull straine.' Nearly the whole play is taken up with tedious dialogue between the various allegorical figures, of which the Vice, Iniquytie, is most in evidence. Daryus figures only as giving a meal to the kings of Aethyopia, Persya, and Juda, and as presiding over an argument of Stipator primus, Stipator secundus, and Zorobabell as to which is the strongest thing in the world—wine, the king, or woman. Daryus does not even decide the controversy, but delegates that function to Anagnostes and Optimates. The award is given to Zorobabell who has argued for the power of woman. Zorobabell requires of the king as a reward the rebuilding of Jerusalem. Gifford is therefore wholly wrong in referring to this particular play of *Kyng Daryus* as the source of the present passage.

Another *Darius*, which, however, Fleay (*Chr.* i. 24) believes was never acted, is somewhat in our doleful strain. 'The Tragedie of Darius. By William Alexander, of Menstrie. Edinburgh: Printed by Robert Waldegrave, Printer to the Kings Maiestie, 1603,' 4to. (see *D.N.B.*). Republished: 'Recreations with the Muses: By William Earle of Sterline. London, Printed by Tho. Harper. 1637.'

An immediate source for this first speech of Pyrgus is, then, unknown to me. Perhaps it is only a parody on bombastic tragedy in general, written by Jonson for the occasion.

3. 4. 231-8. From the *Spanish Tragedy* (then usually called *Hieronimo*), by Thomas Kyd, 1585-7 (cf. Kyd's *Works*, ed. Boas, *Introd.*), 2. 1. 9-28, beginning:

Bal. No, she is wilder, and more hard withall,
Then beast, or bird, or tree, or stony wall.

Jonson has selected certain lines of Balthazar's speech, rearranging them thus: 9, 10, 25, 26, 21, 22, 27, 28. Barring slight differences in spelling and punctuation, Kyd's words are faithfully reproduced, except that Balthazar begins with *No*, and Pyrgus with *O*. W. C. Hazlitt (*Dodsley* 5. 36) and Boas (Kyd's *Works* 398) have noted that Kyd's source for this speech is Thomas Watson's *Hekatompathia*, c. 1582 (repr. Spenser Soc. 1869), sonnet 47. Boas adds that Watson drew from Serafino, sonnet 103.

Jonson ridicules *Hieronimo* in *Every Man In* 1. 4; *C. Revels*, Induction; *Barth. Fair*, Induction, as well as here. Yet pp. 201 and 223 of *Henslowe's Diary* record payments to Jonson himself for two sets of additions to Kyd's play. The passage of the *Spanish Tragedy* here chosen is also pleasantly satirized by Nathaniel Field, formerly Jonson's pupil and one of the boy-actors in *Poetaster*, in *A Woman is a Weathercock*, 1612, 2. 1 (Hazlitt's *Dodsley* 11. 28-29):

Sir Abraham. O no, she laughs at me and scorns my suit:
For she is wilder and more hard withal,
Than beast or bird, or tree, or stony wall.
Kate. Ha! God-a-mercy, old Hieronimo.
Abra. Yet might she love me for my lovely eyes.
Count Frederick. Ay, but perhaps your nose she doth despise.
Abra. Yet might she love me for my dimpled chin.
Pendant. Ay, but she sees your beard is very thin.
Abra. Yet might she love me for my proper body.
Strange. Ay, but she thinks you are an errant noddy.
Abra. Yet might she love me, 'cause I am an heir.
Sir John Worldly. Ay, but perhaps she doth not like your ware.
Abra. Yet might she love me in despite of all.
Lucida. Ay, but indeed I cannot love at all.

3. 4. 240-2. What . . . pusillanimitie. The source of this passage I have not found.

3. 4. 245. The Ghost. Gifford cites a *Warning for Fair Women* [1599; Induction 47-50]:

. . . A filthie whining ghost,
Lapt in some foule sheet, or a leather pilch,
Comes screaming like a pigge half stickt,
And cries, *Vindicta, revenge, revenge!*

Which passage, he says, is drawn, like Jonson's, from the speech of the ghost of Albanactus in the tragedy of *Lochrine* [1595]. 'This absurd piece of fustian [i. e. *Lochrine*] seems to have shared with Jeronimo (to which it is infinitely inferior) the ridicule of the wits of James's days: allusions to it frequently occur, and particularly to the "whining of this filthie ghost." Thus Fletcher: "In despite of thee, my master, and thy master, the grand devil himself, *Vindicta! Vindicta!*" *Fair Maid of the Inn*. [3. 1, Clown *loq.*] and Crispinus [i. e. Marston] himself, . . . [in] *Antonio's Revenge*.' (G.)

In a *Supplement to the Plays of William Shakspeare*, ed. Simms, is included: *The Lamentable Tragedie of Lochrine, the eldest Sonne of King Brutus, &c.* by W. S., London, 1595. Gifford referred probably to the following passages:

Humber. Is't not enough to suffer shameful flight,
But we must be tormented now with ghosts—
With apparitions fearful to behold?
Ghost. Revenge, revenge for blood!
Hum. So, naught will satisfy you, wandering ghost,
But dire revenge; . . .
Ghost. *Vindicta! vindicta!* (3. 7.)
Ghost of Albanact.
The boisterous Boreas thund'reth forth revenge:
The stony rocks cry out for sharp revenge:
The thorny bush pronounceth dire revenge! (5. 5.)

Lochrine, once held to be a youthful work of Shakespeare, is something more than an 'absurd piece of fustian.' While crude, and containing rugged lines and grotesque figures, it yet has energy, passion, seriousness, with many musical phrasings and poetic images. The attraction of the *Lochrine* story for Milton is well known, and it is interesting to notice occasional suggestions of Milton in the old play. Cf. 5. 6, *Sabren loq.*:

Ye Dryades and lightfoot Satyri—
Ye gracious fairies, who, at eventide,
Your closets leave with heavenly beauty stored,
And on your shoulders spread your golden locks—
Ye savage bears in caves and darkened dens—
Come, wail with me the martial Lochrine's death;
Come, mourn with me for beauteous Estrild's death!

And with the following, compare the figure in *Lycidas*:

Sabren. Hard-hearted Death, that, when the wretched call,
Art farthest off, and seldom hear'st at all,
But in the midst of Fortune's good success,
Uncalled comes, and shears our life in twain!
When will that hour, that blessed hour, draw nigh,
When poor, distressed Sabren may be gone?—
Sweet Atropos, cut off my fatal thread!—
What art thou, Death?—Shall not poor Sabren die?

In Marston's *2 Ant. and Mell.* 5. 1, we have the following dialogue, which is nearer than anything in *Lochrine* to the spoutings of the Pyrgi (Antonio and Alberto are armed and ready to take vengeance upon the murderous Duke Piero):

Ant. Vindicta!
Alb. Mellida!
Ant. Alberto!
Alb. Antonio!
Ant. Hath the Duke supp'd?

Again in the same scene:

Pandulpho. O now Vindicta! that's the word we have,
 O royal vengeance, or a royal grave!
Ant. Vindicta!

Cf. also Marston's paraphrase of Seneca's *Thyestes* 494-5, in *2 Ant. and Mell.* 3. 1. 147-9:

Antonio. Thy father? Gracious, O bounteous Heaven!
 I do adore thy justice: venit in nostras manus
 Tandem vindicta, venit et tota quidem.

The *Spanish Tragedy* (3. 13) has a soliloquy by Hieronimo, of which the first words are *Vindicta mihi*. In his edition of Kyd's *Works*, Boas notes that this is from Seneca's *Octavia*: *Vindicta debetur mihi*. The fact which Gifford overlooked is that the Ghost-Revenge element pervading the Elizabethan tragedy has its spring in Seneca.

In the *Battle of Alcazar*, by Peele, act 2, Prol., we have the S.D. 'Three Ghosts crying "Vindicta."' Cf. also act 2, Prol. 19-22:

'Revenge!' cries Abdelmunen's grieved ghost,
 And rouseth with the terror of this noise
 These nymphs of Erebus; 'Wreak and revenge!'
 Ring out the souls of his unhappy brethren.

3. 4. 250. *Veni*. The following from Marlowe, *Faustus* 2. 1, is perhaps worth noting: *Veni, veni, Mephistophile*.

3. 4. 256. *Fellow-sharer*. Actors of ability usually became sharers with the owner or lessee in the receipts of the theatre where they played. Documents relating to the shares in the Globe and Blackfriars, filed in a lawsuit involving the heirs of Richard Burbage in 1635, are reprinted by Halliwell-Phillipps (*Shakespeare* 1. 286 ff.). According to these records, Richard and Cuthbert Burbage, after completing the Globe, 1598-9, leased out for 21 years 16 shares in its receipts, Shakespeare being one of the shareholders or 'house-keepers' [cf. Lee, *Shakespeare* 160-1]. Those who thus had part in the receipts bore proportionate part in the expenses. In 1635 there were eight shares in the Blackfriars and sixteen in the Globe. Shakespeare's interest in the former seems to have been small.

3. 4. 258-9. As Gifford notes, these lines ridicule the *Spanish Tragedy* 2. 4. 62, where Bel-imperia cries, 'Murder, murder: helpe, Hieronimo, helpe.' The *rumbling player* of line 252 is Hieronimo, who enters after Bel-imperia's cry. Gifford and Nicholson in their editions change '1. Pyr.' of line 254, to '2 Pyr.,' which is undoubtedly correct.

In *Eastward Ho* (2. 1. 118-9) by Jonson, Chapman, and Marston, 1604-5, we find the drunken apprentice, Quicksilver, exclaiming: 'Who cries on murther? Lady, was it you? how does our master? pray thee cry Eastward-ho!' This may be from Jonson's hand. Cf. also *Othello* 5. 1. 61-2.

3. 4. 261. *Brace your drumme*. I hazard the conjecture that *drumme* may mean the boy's chest, and that the whole expression amounts to: 'Throw back your shoulders, take a deep breath, hold hard—and spout to the best of your ability!'

3. 4. 263. *And yet, stay too*. 'This "yet stay" appears to me to be his attempt to remember the passage. We have in it "O stay," and close to it, "Yet speak"' (N.)

3. 4. 264-270. From the *Spanish Tragedy* 2. 1. 67-75:

<i>Lorenzo.</i>	Nay, if thou dally, then am I thy foe, And feare shall force what friendship cannot winne: Thy death shall bury what thy life conceales; Thou dyest for more esteeming her then me.
<i>Pedringano.</i>	Oh stay, my Lord.
<i>Lor.</i>	Yet speake the truth, and I will guerdon thee, And shield thee from what euer can ensue, And will conceale what ere proceeds from thee; But if thou dally once againe, thou diest.

Pyrgus omits lines 73-4.

3. 4. 272-4. *Why . . . foode*. 'This absurd rant, which is ridiculed by so many of our old dramatists, is parodied from *The Battle of Alcazar* [4. 2]. In *Eastward Hoe!* written by Jonson, Chapman, and Marston, in conjunction, Quicksilver, a profligate apprentice, whose language, like Pistol's, is made up of burlesque scraps from old plays, introduces [3. 4. 231] two or three words of this parody:' etc. (G.)

'Pistol quotes these words [2 *Henry IV.* 5. 3. 112], but this speech seems to be from the play whence that "Ancient" drew some of his phrases.' (N.)

From Peele's *Battle of Alcazar* 4. 2, we extract the following:

You bastards of the Night and Erebus,
Fiends, Furies, hags that fight in beds of steel,
Range through this army with your iron whips,
Drive forward to this deed this Christian crew,
And let me triumph in the tragedy,
Though it be seal'd and honour'd with the blood
Both of the Portugal and barbarous Moor.

[And the conclusion of this scene:]

And lastly for revenge, for deep revenge,
Whereof thou goddess and deviser art,
Damned let him be, damned, and condemned to bear
All torments, tortures, plagues, and pains in hell.

The following passages in Shakespeare have been noted by Professor Henry Wood, *Amer. Jour. Phil.* 16. 289:

Pistol. I'll see her damned first; to Pluto's damned lake, by this hand, to the infernal deep, with Erebus and tortures vile also. *2 Henry IV.* 2. 4. 169-171.

Shallow. Honest gentleman, I know not your breeding.

Pistol. Why then, lament therefore. *2 Henry IV.* 5. 3. 111-3.

Pistol. Young ravens must have food. *Merry Wives* 1. 2. 38.

Cf. also Ford, *Love's Sacrifice* 4. 1 (ed. Dyce, 1869, 2. 78):

Mauruccio. Come you, my learned counsel, do not roar;
If I must hang, why, then, lament therefore.

On the second line Dyce notes: 'This in Jonson is a *sneer* at Shakespeare; in Shakespeare, and every other writer, it is a *smile* at Marlowe.' ('Why, then, lament therefore,' I do not find in any of Marlowe's plays.)

Dr. Nicholson is doubtless right in believing that the phrases we have been dealing with were imitated by Shakespeare, Jonson, Ford, (and Marlowe?) from one of the older tragedies.

3. 4. 280-1. **Master . . . thee.** The particular source of these lines I have not discovered.

3. 4. 282. **The Moore.** 'Not Othello [written 1604], as it luckily falls out, but Muley, a character in the old play [*Battle of Alcazar*] mentioned in the preceding note.' (G.)

The Tragical Battle of Alcazar in Barbary was published anonymously 1594, but was written by Peele (*Works*, ed. Bullen, 1. 36, 226 ff.). In the Prol. 6-8 we have:

. . . The barbarous Moor,
The negro Muly Hamet, that withholds
The kingdom from his uncle Abdelmelec, &c.

Cf. note on 3. 4. 365.

3. 4. 283. **Scarfe.** Planché: 'Scarfs were much worn by knights and military officers in the sixteenth and seventeenth centuries, and under the name of sashes are still distinguishing marks of rank in the army. Before the establishment of uniforms the scarf was also a sign of company.'

3. 4. 289. **What . . . weeke.** In our note (2. 1. 15) on women's parts is given a quotation from Chapman's *May-Day*, mentioning three crowns a week as the wages for a boy acting female roles.

In each company of players there were, besides the share-holding and non-share-holding regular actors, hirelings or hired men who were paid by the week. Collier (*Stage* 3. 430) thinks the minimum wage was six shillings per week for the latter.

3. 4. 291. **You mangonizing slaue.** 'It is impossible to say who is meant by *Histrio*: but it may be conjectured, from this reproachful term, that he had been accessory in seducing some of the "children of the revels" to join the company at his own theatre.' (G.)

On the identity of *Histrio*, see Introduction. The term 'children of the revels' was not used until 1603; and at the time *Poetaster* was produced the company acting at the Blackfriars was called the 'children of her Majesty's Chapel.'

On *mangonizing*, cf. the *Dutch Courtesan* 1. 1. 104: 'One that sells human flesh—a mangonist.' Cf. also 3. 4. 317: 'My MANGO,' and note.

3. 4. 297-8. **Leane Polyphagvs.** From Gr. πολυφάγος, eating to excess.

3. 4. 298. **Barathrum.** To the Greeks, βάραθρον was a pit or gulf in general; and, in particular, a pit beyond the Acropolis at Athens, in which criminals were thrown; it had hooks on the sides.

Cf. Shirley, the *Wedding* 2. 3:

Captain Lanby. . . . You come
To scour your dirty maw with the good cheer,
Which will be damn'd in your lean *barathrum*,
That kitchen-stuff devourer.

3. 4. 300. **Aenobarbvs.** Lit., Bronze-beard.

3. 4. 303. **Accommodate.** 'Then a cant fashionable word, applied in any way the speaker thought fit.' (N.) Cf. Furness, *Lear* 3. 4. 103, and 2 *Henry IV.* 3. 2. 72. This business is the betrayal of the projected 'heavenly banquet.' cf. 4. 4.

3. 4. 312. **Aesope, your politician.** In 5. 3. 110 ff. we find that Lupus owes his discovery of Horace's *libel* to a player, 'an honest sycophant-like slaue, and a politician, besides.' This player, called AESOPE in lines 117 and 124, is ordered out to be whipped for tale-bearing.

Players were frequently charged with meddling in politics. In 1600-1601 particularly, the agitations, disgrace, and death of the Earl of Essex were reflected on the stage. See the article by R. Simpson, the *Political Use of the Stage in Shakspeare's Time*, New Sh. Soc. Trans., 1. 1. 371-441. But Simpson's identifications must be tried on their merits. In *Histriomastix* 1. 128, Posthast says to the would-be players: 'Te teach ye to play true *Politicians*.' In line 146 the new company is called 'Politician players.' It is interesting to note that

Posthast is probably meant for Anthony Monday (see Small, *Stage-Quarrel* 86 ff.), and that in the *Case is Altered* 1. 128 and 2. 130, Jonson makes Antonio Balladino, who is also Monday, pretend to skill in politics.

3. 4. 315. **Frisker, my zany.** "These actors of the rival house or houses were then, of course, known to all. "Frisker, the good skipping" is not improbably Kemp, who in 1600 skipped his morris to Norwich.' (N.)

Cf. *Jack Drum* 146 ff.: '*Brabant Signior*. . . . These are my *zanyes*: I fill their paunches, they feed my pleasure: I vse them as my fooles, faith, ha, ha!'

3. 4. 317. **Mango.** Strictly, one who furbishes up wares for sale; loosely, a slave-dealer. 'Cooper, in his *Thesaurus Linguae Romanae et Britannicae*, 1587, has: "*Mango*. A baude that paynteth and pampereth up boyes, women, or servauntes to make them seeme the trimmer, thereby to sell them the deerer.' Cunningham.

Jonson probably employs the name Mango here in allusion to the kidnapping and hiring out of boys to make up the children's companies or to complete the adult companies.

3. 4. 317-8. But . . . **scarfes.** Cf. *Histriomastix* act 4, where Clout the player possesses himself of Ingle's sword.

3. 4. 334. **The Moore.** 'There had evidently been some quarrel about the play of the *Battle of Alcazar*.' Cunningham.

3. 4. 336. **Motion.** The term *motion* was applied to both puppet-shows and puppets. Much that we know of these popular shows is pleasantly given us in Jonson's play of *Barth. Fair* act 5. In ancient times, the manipulating of puppets accompanied certain religious ceremonies, and vestiges of the old customs are recorded by Wm. Lambarde in his *Alphabetical Description of the Chief Places in England and Wales*, written in the 16th century. Cf. ed. 1730, *sub* Wytney. The development of puppet-playing from Egyptian, Grecian, and Roman times is traced by Charles Magnin, *Histoire des Marionnettes* &c., Paris, 1862. In *Satiromastix* (p. 243) Dekker calls Horace-Jonson 'the puppet-teacher,' perhaps alluding to some motion devised by Jonson in the early days of his career.

3. 4. 337. **His dubblet's a little decaied.** Jonson's ungenerous sneers at Dekker's poverty here, and at the shabbiness of Crispinus, in 3. 1. 72 and elsewhere in *Poetaster*, are quite out of keeping with the lofty eulogies of the poet's poverty put into the mouth of Ovid, 1. 2. 246 ff., and of Horace, 5. 1. 79 ff. That Dekker experienced the bitterness of a debtor's lot is, however, evident from certain entries in *Henslowe's Diary*; esp. 118:

Lent unto the company, the 4 of febreary 1598,
to discharge M^r Dicker owt of the cownter in
the powltre, the some of fortie shillinges.
I saye dd to thomas Dowton. ————xxxx^a

On Jan. 30, 1598 we have recorded (214) Dekker's indebtedness to Henslowe for 3*l* 10*s*; and on May 5, 1602 is noted (235) the receipt of 15*l* by Dekker and Monday, the same to be repaid on the 10 of June following.

After Jonson's example, we cannot censure Dekker for his gibes at Horace's suit of perpetuana or everlasting (cf. *Satiromastix* 232). And even the many bitter attacks upon Horace's personal appearance have some excuse. That Jonson's sneers struck home is evident from Dekker's return to them, *Satiromastix* 201, 245; and that Dekker was sensible that his replies might be censured appears from his address 'To the World.' 'I meete one, and he runnes full Butt at me with his Satires hornes, for that in vntrussing *Horace* I did onely whip his fortunes, and condition of life, where the more noble *Reprehension* had bin of his *minde's Deformitie*, whose greatnes if his *Criticall Lynx* had with as narrow eyes, obseru'd in himselfe, as it did little spots vpon others, without all disputation: *Horace* would not haue left *Horace* out of *Every man's in Humour*. His fortunes? why does not he taxe that onely in others? Read his *Arraignement* and see.'

3. 4. 338. *Demetrius, a dresser of plaies*. This slur seems no more deserved by Dekker than by Jonson himself, who in September 1601 and in June 1602 received payments from Henslowe (*Diary* 201, 223) for additions to the very *Spanish Tragedy* that he ridicules here, in *Cynthia's Revels*, and later in other plays. It is well known that Shakespeare also was a 'dresser of plaies'; cf. the famous allusion to the upstart crow in Greene's *Groat's Worth of Wit*, 1592. Moreover, at the time of the appearance of *Poetaster*, Dekker was already known for his excellent comedy, *The Shoemaker's Holiday* (4to 1600); while in 1599 he had produced, in collaboration with Chettle and with Jonson, four new plays, to say nothing of pamphlets. (Cf. *Thomas Dekker*, Mermaid ed., Introd. xv, xvi.)

3. 4. 339-342. *We . . . rest*. 'It seems, from what follows, that our poet's enemies made no secret of their determination to *untruss* him; he appears here well informed of their design, and of the names of the chief agents who had already volunteered their services against him. It is certain, therefore, that the quarrel between him and Decker did not break out for the first time in the *Postaster*, as is generally asserted: and it is no less clear that Jonson gives his opponents credit for more good sense than they actually possessed; since, instead of bringing him in with Mecaenas, Tibullus, &c., they introduced him with Wat. Terill, Sir Adam Prickshaft, and Sir Rice ap Vaughan, a sputtering Welsh knight, of the meanest order. These, with William Rufus, form a plot that can scarcely be equalled in absurdity by the worst of the plays which Decker was ever employed to "dress." (G.)

It is rather hard for Gifford to see anything evil in Jonson, and harder for him to see much good in the men whom Jonson happens to be attacking: it should be said, in justice to Dekker's dramatic power, that *Satiromastix* came forth with its fantastic combination of incongruous plots undoubtedly because when *Poetaster* appeared Dekker was at work upon a tragedy centering about William Rufus, and to this he attached his rough and ready replies to Jonson's attacks in *Cynthia's Revels* and in *Poetaster*.

Cunningham remarks: 'Gifford seems to miss the joke which Jonson loves to dwell upon in the synonyms Decker and Dresser.'

3. 4. 345. **This winter.** *Cynthia's Revels* was completed early in 1601, and *Poetaster* begun probably soon after. This reference is therefore to the winter of 1600-1601. *Poetaster* was entered S.R. Dec. 21, 1601.

3. 4. 347. **No bodie comes at vs.** At this period the adult companies were suffering loss of patronage because of the popularity of the private theatres, Paul's and the Blackfriars, where the children's companies performed. Jonson was fortunate in having the *Revels* in 1600 and *Poetaster* in 1601 produced by these children, now become the fad. Cf. Shakespeare's reference to the 'little eyasses,' *Hamlet* 2. 2. 355 ff.

3. 4. 352. **My Parnassvs.** i. e. Crispinus.

3. 4. 365-371. From the *Battle of Alcasar* 2. 3. 1-11:

The Moor. Where art thou, boy? Where is Calipolis?
 O deadly wound that passeth by mine eye,
 The fatal poison of my swelling heart!
 O fortune constant in unconstancy!
 Fight earthquakes in the intrails of the earth,
 And eastern whirlwinds in the hellish shades!
 Some foul contagion of th'infected heaven
 Blast all the trees, and in their cursed tops
 The dismal night-raven and tragic owl
 Breed, and become foretellers of my fall,
 The fatal ruin of my name and me!

Jonson omits lines 2, 3, 4, 11, and changes 'foretellers' to 'fore-runners.' Two other passages in Peele's play should be cited, since they were ridiculed again and again:

The Moor. Hold thee, Calipolis, feed, and faint no more;
 This flesh I forced from a lioness,
 Meat of a princess, for a princess meet. (2. 3.)

The Moor. Into the shades, then, fair Calipolis,
 And make thy son and negroes here good cheer:
 Feed and be fat, that we may meet the foe
 With strength and terror, to revenge our wrong.
 (2. 3. end.)

Gifford remarks: 'This second introduction of the Moor offended Decker, who seems to advert to it with some ill humour, but in a way which I do not clearly understand. "As for Crispinus, and Demetrius his *play-dresser*, who, to make the Muses believe that there was a dearth of poesy, *cut an innocent Moor in the middle, to serve him in twice*; and when he had done, made *Paul's work* of it": (Here Decker retorts on Jonson's actors): "as for these twins,

These *poet-apes*, their mimic tricks shall serve
With mirth to feast our Muse, while their own starve."

The above passage from *Satiromastix* is obscure enough, as Gifford hints, but that Dekker is offended by the serving in of the Moor twice, does not appear: indeed, Dekker also has a fling (230) at the *Battle of Alcazar*: 'Feede and be fat my faire *Calipolis*, stir not my beauteous wriggle-tails.' The writer of this parody can hardly have objected to Jonson's treatment of the Moor. Fleay (*Chr.* 1. 127-8) has the following conjecture, concerning the *Life and Death of Captain Thomas Stukeley*, S.R. Aug. 11, 1600, ascribed to Dekker: 'This play is evidently by three authors. Act 5 I think by Peele: the Alcazar part. . . . The altered play, dating probably 1600, was not made for the Admiral's men—their name would have appeared in the title—but more likely for the Paul's boys.

'All this is explained in *Satiromastix*, Sc. 4, where Horace (Jonson) says Fannius (Dekker, Crispinus,' i. e. Marston's play-dresser), "to make the muses believe subjects' ears were starved, and that there was a dearth of poesy, cut an innocent Moor i' th' middle to serve him in twice, and when he had done made Paul's work of it." Dekker had patched up the play with half of one by Peele on the Moor Mahomet, and then published it. *Satiromastix* must, then, date after Aug. 11.' Cf. also Fleay, *Chr.* 2. 154, and Ward, *Eng. Dram. Lit.* 1. 370-1 note.—To the present editor, the *Satiromastix* passage seems not yet fully accounted for.

Marston, too, has his gibe at Peele, in *What You Will* 5. 1. 1, the party being at dinner: '*Quadratus*. Feed, and be fat, my fair Calipolis.' And Shakespeare: 'Then feed, and be fat, my fair Calipolis.' 2 *Henry IV.* 2. 4. 193. Also Thos. Heywood, *Royal King and Loyal Subject* 2. 2:

Captain Bonville. Here do I mean to cranch, to munch, to eat,
To feed, and be fat, my fine Calipolis.

3. 4. 373. *Seuen-shares and a halfe*. Probably the manager of Histrio's company, as it is unlikely that any actor (other than Alleyn and Burbage, who were managers also) would hold anything like seven and a half shares in a playhouse. This makes against the theory held by several critics that Histrio is Henslowe, since it

is unlikely that any one with whom Henslowe was associated would hold a share so large as is here implied. And of course, Histrio is an actor, which Henslowe never was.

On the size of individual holdings, cf. Collier (*Stage* 3. 429): 'Gamaliel Ratsey, in that rare tract, called *Ratseis Ghost* (printed about 1606), knights the principal performer of a company by the title of "Sir Three-shares and a half."'

3. 4. 374-6. If . . . countenance. Players not in the service of a noble or a royal personage were classed as rogues and vagabonds. Cf. 14 Eliz. c. 5. v. (1572); and 39 Eliz. c. 4. (1597). See note on 1. 2. 56.

Malone remarks (*Eng. Stage* 48): 'Like the other servants of the household, the performers enrolled in this company [his majesty's servants] were sworn into office, and each of them was allowed four yards of bastard scarlet for a cloak, and a quarter of a yard of velvet for the cape, every second year.'

3. 4. 387-8. Hang . . . slaue. 'The poet is truly classical here,' comments Whalley, citing Catullus 69. 5-6: *Fertur Valle sub alarum trux habitare caper*. 'And truly coarse and disgusting,' adds Gifford. Cf. also Hor., *Sat.* 1. 4. 91-3.

3. 4. 390. Twentie drachmes. Cf. the 'twentie sesterces' of 3. 4. 196. These are discrepant amounts: twenty drachmas would be equivalent to about \$3.90; but Tucca had asked for only twenty sesterces, about one dollar. As Minos cannot be supposed to have given more than was asked for, Jonson must have made a slip.

3. 4. 400. They say. 'Here the third act ends in the 4to. In the folio, Jonson, as if this play had not a sufficient number of translations in it, had added a literal version of Horace, *Lib. ii. Sat. i.*; which, as the reader knows, is an exculpatory dialogue between the poet and Trebatius. As it is awkwardly introduced, tends to no particular object, interrupts the progress of the story, and spins out an act already too long, I have ventured to avail myself of the authority of the 4to. so far, as to remove it to the end of the piece.' (G.)

3. 5. 'This Dialogue, which is not in the quarto, bears no appearance of having been spoken on the stage; though it stands in the folio as the concluding scene of the third act.' Thus Gifford, who removes this scene to the end of the play.

3. 5. 23. Burst. 'Used instead of "broke," as in Spenser, *F.Q.*, IV., 4. 41.' (N.)

3. 5. 28. As Lvcilius, honor'd Scipio. *Honored* is here a verb—which is not quite clear with the folio punctuation.

3. 5. 38. Sad. *Sad* translates *tristi*,—better rendered in this case by *sour*, *bitter*.

3. 5. 41-2. "In . . . straines. This paraphrases Horace, line 23: *Cum sibi quisque timet, quamquam est intactus, et odit!* Jonson quotes the Latin in his dedication of Volpone.

3. 5. 43. *Miloniva*. Milonius is unknown to the scholiasts.—We shall not enter into the conjectures and disputes of the commentators regarding these obscure allusions in Horace.

3. 5. 46. And . . . apprehend. Horace has: *Accessit . . . numerusque lucernis*. We might say: 'When he begins to see double.'

3. 5. 47. *Castor . . . fights*. *Castor gaudet equis: ovo prognatus eodem, Pugnis* (26-7). This alludes, of course, to the hatching of Castor and Pollux by Leda, pregnant of Jove in the form of a swan.

Cf. Persius, *Sat.* 5. 52-62, for a conception similar to that of Horace.

3. 5. 50. Both our better. Cf. *Epigram* 22, On my first Daughter:

Here lies, to each her parent's ruth,
Mary, the daughter of their youth.

Cf. also *Catiline*, 4. 3. Catiline says to the assembled conspirators: 'I am *all your creature*,' where *all* appears from the context to be not an adverb meaning *wholly*, but a pronoun: 'I am the creature of you all,' or 'of all of you.'

3. 5. 52. See note on mistranslation, in our Introduction.

3. 5. 57. *Lucanian . . . whether*. Horace was born at Venusia, whose colonists, being borderers, cultivated both Lucanian and Apulian fields.

On the expression *I not whether* Dr. Nicholson comments: Gifford, unnecessarily making an alexandrine, inserts "know," a word understood by the tone and gesture [*sic*] of the speaker.' Both editors have quite missed the point here, owing to their misunderstanding of the word *not*, which, instead of being a negative adverb, is a verb. OE. *nytan*, from *ne witan*, 'not to know, to be ignorant,' gives *not*, 'I know not, he knows not.' This appears in ME. as *nōt* or *noot*; it is common in Chaucer. The 1716 edition was the first to go wrong here, with an interpolated *know*, later adopted by Whalley and Gifford.

3. 5. 65. But . . . touch. This is clear enough in the Latin, but not in the English: understand, 'But this my stile shall touch no living man.' There seems to be a play on 'stile' in both Horace and Jonson.

3. 5. 68. *Contend*. *Quem cur distringere coner* (41).

3. 5. 70. *Robs my good name*. Nicholson cites *Othello* 3. 3. 156 ff.

3. 5. 77-8. For . . . song. He shall be in everyone's mouth.
—*Flebit et insignis tota cantabitur urbe* (46).

3. 5. 79. Threats . . . vrne. *Leges minitatur et urnam*. He threatens people with penalties, since into the urn were put tablets bearing names from which juries were drawn, also tablets bearing the votes of judges.

3. 5. 104. Pull . . . vice. *Detrahere et pellem* (64). The figure here is perhaps of a foul spirit in a fair body, or of an ass in a lion's skin. But a clear allusion to *flaying* may be intended by Jonson. Cf. *King Cambises* (1561?) by Thomas Preston:

King. Dispatch with swoord this judges life, extinguish fear and cares:
So doon, draw thou his cursed skin, strait over both his eares.
I will see the office doon, and that before mine eyes.

(And again):

In this wise he shall not yet be left.
Pul his skin over his eares, to make his death more vile:
A wretch he was, a cruel thief, my *Commons* to beguile.
[Flea him with a false skin.

The stage direction here shows what the audience might expect in those days (see Hawkins, *Origin of the Eng. Drama* 1. 276, 278). Cf. *Satiromastix* 259: 'He ha my Satyres coate pull'd ouer mine eares, and be turn'd out a the nine Muses Seruice.'

3. 5. 113. Sight. The folios all have *fight*, which Whalley, Gifford, and Nicholson have retained. But this word makes no sense in the passage, and I suggest the emendation *fight*. The word *fight* would as readily be associated with Scipio Africanus the younger, as '*the iudgement seat*' with his friend C. Laelius Sapiens.

3. 5. 121-2. Possibly an allusion to the fable of the viper and the file. Cf. Persius 1. 114-5.

3. 5. 130. *Lewd* here translates *mala* (83).

3. 5. 136. With the makers grace. i. e. with grace or favor to the writer of the verses.

4. 1. 1-12. The reply of Cytheris to Chloe's question is one of the best bits of irony in the play—particularly the words 'Defie the painter.' These flatteries, too, bear the hoped-for fruit: cf. line 43 ff.

4. 1. 4. This straight-bodied city attire. Corsets were then the fashion in London. Cf. Gosson, *Pleasant Quippes for Upstart New-fangled Gentlewomen*, 1595:

These privie coates, by art made strong
with bones, with past, with such like ware,
Whereby their backe and sides grow long,
and now they harness gallants are;
Were they for use against the foe
Our dames for Amazones might goe.

Cf. Cotgrave, 1632: 'Buc: m. *A buske; plaited bodie, or other quilted thing, worne to make, or keepe, the bodie straight.*'

4. 1. 6. **Loose sacks.** 'Ladie as the most lascivious life, conges and kisses, the tyre, the hood, the rebato, the loose bodyed Gowne, the pin in the haire,' &c. *Every Woman in her Humour* 1. 1. Cf. the 'loose-bodied gown' in *Taming of the Shrew* 4. 3. 134.

Planché and C.D. assert that sacks were first introduced into England from France in the reign of Charles II. Clearly, the sack as a 'loose-bodied gown' was known in England in Jonson's time.

4. 1. 7. **Ruffe.** Cf. Stubbes (*Anat. of Abuses* 64-5): 'The women there vse great ruffles and neckerchers of holland, laune, camericke, and such clothe, as the greatest threed shall not be so big as the least hair that is; and lest they should fall downe, they are smeared and starched in the deuill's liquor, I meane starche—after that dried with great diligence, streaked, patted, and rubbed very nicely, and so applied to their goodly necks, and, withal, vnderpropped, with supportasses (as I told you before), the stately arches of pride; beyond all this, they haue a further fetche, nothyng inferiour to the rest, as, namely, three or foure degrees of minor ruffles, placed *gradatim*, one beneath an other, and al vnder the mayster deuillruffe; the skirtes then of these great ruffles are long and side euery way pleated, and crested full curiously, God wot. Then, last of all, they are either clogged with gold, siluer, or silke lace of stately price, wrought all ouer with needle worke, speckeled and sparkeled here and there with the sunne, the mone, the starres, and many other antiques strange to behold. Some are wrought with open worke downe to the midst of the ruffe and further; some with close woorke, some wyth purled lace so cloied, and other gewgawes so pestered, as the ruffe is the least part of it selfe. Sometimes they are pinned vpp to their eares, sometimes they are suffered to hâge ouer theyr shoulders, like winde-mill sailes fluttering in the winde, and thus euery one pleaseth her selfe in her foolish deuises; for, *suis cuiusq. crepitus sibi bene olet*, as the prouerbe sayth,—Euery one thinketh his owne wayes best, though they lead to destruction of body and soule, which I wish them to take heede of.'

4. 1. 14. **Muffe.** Planché (1. 226) gives a picture of an English lady of quality, engraved 1588, showing a muff suspended from the girdle. These early muffs seem to have been of satin or velvet, lined and trimmed with fur. Muffs made entirely of fur came into fashion before Parliament days, and upon the Restoration their use extended to men.

4. 1. 17. **Puffe-wings.** Cf. Stubbes (*Anat. of Abuses* 68): 'The women also there haue dublettes and ierkins, as men haue here, buttoned vp the breast, and made with winges, weltes, and pinions, on the shoulder poyntes, as mannes apparel is, for all the worlde'; &c.

On the puffs worn by men, *Every Man Out* 3. 1, Fungoso to his tailor.

4. 1. 20. **Pure landresses.** 'This is a hit at the Puritans, many of whom followed the business of tire-women, clear-starchers, feather-makers, &c. It is not a little singular that while they declaimed most vehemently against the idol, Fashion, they should be among the most zealous in ministering to its caprice. Jonson notices this with good effect in his *Bartholomew Fair*; and Randolph ridicules it no less successfully in the commencement of his *Muses' Looking Glass*: "Enter Bird and Mrs. Flowerdale, two of the sanctified fraternity, the one having brought *feathers* to the *play-house* to sell, the other pins and looking-glasses.' (G.)

4. 1. 21-2. **Fanne . . . masque.** Planché (1. 186) says that *fans* appeared in England during the reign of Elizabeth, and gives a cut of the fan in the Queen's portrait by Nicholas Hilleard. 'They were made of feathers, and hung to the girdle by a gold or silver chain . . . The handles were composed of gold, silver, or ivory of elaborate workmanship, and were sometimes inlaid with precious stones. Silver-handled fans are mentioned in Hall's "Satires," and in the Sidney Papers is an account of a fan presented as a New Year's gift to Queen Elizabeth, the handle of which was studded with diamonds. Some handles were very long.'

On the *masque*, we have Stubbes (76-7) again: 'When they vse to ride abroad, they haue visors made of veluet (or in my iudgement they may rather be called inuisories) wherewith they couer all their faces, hauing holes made in them agaynst their eies, whereout they looke. So that if a man that knew not their guise before, shoulde chaunce to meete one of them, he would thinke he mette a monster or a deuill; for face he can see none, but two broad holes agaynst their eyes, with glasses in them. Thus they prophane the name of God, and liue in all kinde of voluptuousnesse and pleasure, worse thē euer did the heathen.'

4. 1. 26. **Slings.** The reference to the assault of a city makes it probable that something other than hand-slings is meant. Of the engines used in the Middle Ages as slings for hurling arrows and large stones, the following definitions from Cotgrave (1632) inform us:

Catapulte: f. *A sling, or warlike engine, whereout great arrowes, or darts were shot.*

Clide: f. *A wooden Engine of warre (now out of use) which holding by a counterpoise, hurld out, when it was loosed, a great number of stones.*

4. 1. 36. **Forsooth.** Gifford notes that city ladies were characterized by the dramatists by their use of the word *forsooth*. Cf.

Jonson's Entertainment to the King and Queen, which Gifford names the *Penates* (1604):

Pan. I'll never fear you for being too witty,
You sip so like a *forsooth* of the city.

Cf. the dialogue between Hotspur and his wife in *1 Henry IV.* 3. 1; also the London citizen's language put into the mouth of Balurdo. 'a wealthy mountebanking burgomasco's heir of Venice,' in *1 Ant. and Mell.* 2. 1.

4. 1. 40. *Minsitue*. On *minsitue* Nicholson has a debatable note: 'Here apparently = making the users of such too small.' See Glossary. Cf. *Histriomastix* 4. 1. 19: 'Each odde-mincing mistresse Citty-Dame.'

4. 1. 44. *Lyen*. The modern texts have *lain*, but the form found in folio 1616 is too suggestive of the ironies of Cytheris to be displaced without loss: let us credit Jonson with one more pun.

4. 2. 14. *Often*. The use of an adverb for an adjective was not uncommon. Cf. *What You Will* 5. 1. 267-8:

Duke. Is not this Albano, our *sometimes* courtier?
Francisco. No, troth, but Francisco, your *always* perfumer.

4. 2. 32-3. *So . . . haue*. Note the obsolete usage of omitting the correlative *as* before *to haue*.

4. 2. 34-5. *Where . . . goddesses?* i. e. Where is your power, or means, to make us two goddesses? Cf. *Staple of News* 1. 2: 'Pennyboy *jun*. What are your present clerk's *habilities*? How is he qualified?' Cf. Cotgrave 1632: *Habilite*: f. *Ablenesse, abilitie*; &c.

4. 2. 60. *marmaset*. Monkeys were then kept for pets. Cf. *C. Revels* 4. 1: '*Moria*. Go to; the gentleman (I'll undertake with him) is a man of fair living, and able to maintain a lady in her two coaches a day, besides pages, *monkeys*, and paraquettoes, with such attendants as she shall think meet for her turn;' &c. And again in the same play (2. 1) cf. Mercury's characterization of Hedon, who probably represents Marston: 'He doth (besides me) keep a barber and a monkey: he has a rich wrought waistcoat to entertain his visitants in, with a cap almost suitable,' &c.

4. 3. 15. *Tir'd on, by yond' vulture?* Cf. *3 Henry VI.* 1. 1. 267; also *Histriomastix* 5. 135-7:

Chrysoganus. O, how this vulture (vile Ambition)
Tyers on the heart of greatnesse, and deuoures
Their bleeding honours.

4. 3. 17. *Holy street*. Referring to 3. 1. Horace, *Sat.* 1. 9. begins: *Ibam forte via Sacra*. The Via Nomentana, or Via Sacra, ran to the east of Mons Sacer, a hill in the Sabine country on the right bank of the river Anio.

4. 3. 29. **Wedlocke.** A Latinism. Cf. Chapman, *All Fools* 4. 1:

And now we must expect
The resolute and ridiculous divorce
Cornelio hath sued against his *wedlock*.

4. 3. 31. **Dressing.** 'In the quarto it is, "In the velvet cap." This is judiciously altered, for the velvet cap was the ensign of a citizen's wife, which Chloe, by the advice of her hopeful tutor, Cytheris, had now laid aside.' (G.) But Jonson has twice before changed *veluet cap* to *dressing* (3. 1. 48 and 57) and *veluet* to *deintie* once (3. 1. 91), so Gifford's point is not well taken. It seems quite possible that Jonson made these changes in order to placate the citizens, though conciliation was unusual with him.

4. 3. 33. **For fault of a better.** In 2. 2. 11, Albius has used this expression of himself as a husband, and he now impartially uses it of Chloe.

4. 3. 56. **Violl.** To play the viola da gamba—the leg violin or violoncello—seems then to have been a fashionable accomplishment. Cf. *Twelfth Night* 1. 3. 22 ff.: 'Why, he has three thousand ducats a year. . . . He plays o' the viol-de-gamboys, and speaks three or four languages word for word without book.'

4. 3. 62. **Set thee vp.** This may mean either to astonish or to delight, by his skill. Wright's *Provincial Dict.* notes *set*, *pp.*, used to mean *astounded* in eastern England. I find no other example anywhere that throws light on this case. The current colloquialism, 'He was greatly *set up*,' means 'He was delighted, gratified, proud,' but because of some merit or fortune on his own part.

4. 3. 71-2. **Scant**—| **one.** "To make rhyme Gifford prints "scant one," but the metres, as also the quarto and folios, show that Jonson meant to make his adversary thus err as no true poet.' (N.) As this bad rhyme contributes to the 'odoriferous musicke,' doubtless Nicholson's view is correct. It is no more than fair, however, to append a bit of metrical butchery that Jonson (*Art of Poetry* 20-2) perpetrated in *propria persona*:

A scarlet piece or two stitched in: when or
Diana's grove, or altar, with the bor-
D'ring circles of swift waters that intwine,' &c.

4. 3. 92. **Canidia.** Cf. Horace, *Epodes* 5. 15, *et passim*. Also *Poetaster* 3. 5. 81.

4. 3. 93-5. **I, . . . Tibvllvs.** Cf. Ovid, *El.* 3. 9 (*Tibulli mortem deflet*):

The work of poets lasts: Troy's labour's fame,
And that slow web night's falsehood did unframe.
So Nemesis, so Delia famous are,
The one his first love, th'other his new care.

Marlowe's Transl. 29-32.

Cf. Introduction, under Ovid, Propertius, and Tibullus.

4. 3. 94. **Propertivs his Cynthia.** On the forming of possessives, cf. Jonson's *English Grammar*, ch. 13:

'Nouns ending in *s*, *s*, *sh*, *g* and *ch*, in the declining take to the genitive singular *i*, and to the plural *e*; as

Singular { *prince*,
 { *prince's*,

Plur. { *princes*,
 { *princes*,

so *rose*, *bush*, *age*, *breech*, &c. which distinctions not observed, brought in first the monstrous syntax of the pronoun *his* joining with a noun betokening a possessor; as the *prince* his *house*, for the *prince's house*.'

4. 3. 98-9. **Why? . . . plagiary.** These words cannot be taken literally: they may even be ironical. The only passage in Horace which Crispinus' song even remotely suggests is *Carm.* 2. 8. 13-16:

*Ridet hoc inquam Venus ipsa, rident
Simplices Nymphae, ferus et Cupido
Semper ardentes acuens sagittas
Cote cruenta.*

4. 3. 113 ff. **Hey in his horne.** 'As a mark of a petulant or dangerous person: this is well explained by the old scholiast [Porphyryon]: "*Romae, videmus hodieque foenum velut ansulam factum, in cornulo bovis, quo signum datur transeuntibus, ut eum vitent.*" The whole of what follows is from Horace [*Sat.* 1. 4. 34-38].' (G.)

4. 3. 118. **Bake-house.** Cf. Massinger, *Parliament of Love* 4. 5:

Live to be wretched; live to be the talk
Of the conduit and the bakehouse.

4. 3. 124. **Vnder-take.** Their 'undertaking' resulted in Dekker's *Satiromastix* (4to 1602), which Marston probably supervised. *Satiromastix* was acted by the Chamberlain's company at the Globe in the early fall of 1601, and entered S. R. Nov. 11 of that year.

4. 3. 125-7. **Arrogancie, . . . translating.** Cf. 5. 3. 317 ff., also the speech of Virgil 5. 3. 357 ff. 'Commending his owne things' is an allusion to the epilogue to *C. Revels* of the preceding winter: see note P. 15-16.

In the words that Jonson puts into the mouths of Crispinus and Demetrius, Virgil, Horace, and Augustus, he is trying to anticipate and answer the charges likely to be made against him in the reply to *Poetaster*. To the actual assault he subsequently opposed the Apologetical Dialogue, 'which was only once spoken upon the stage.' His stock defense was that in dramatic art he followed the ancients, who could do no wrong; that in satire he attacked deeds, not men;

that—and this was more than merely implied—the poetasters and the sixpenny critics were too small and grovelling to sit in judgment upon him. 'As for his translations,' writes Gifford, 'he was perfectly incorrigible there; for he maintained to the last, that they were the best parts of his works: in which heresy he was countenanced not only by many of his friends, but also of his enemies!'

4. 3. 128. **Open.** This means, primarily, 'liable to attack'; but I suspect Ben of a punning compliment to himself also.

4. 3. 131. **Sting . . . neufts.** Cf. *Barth. Fair* (folio 1631-41) 2. 3, Knockhum *loq.*: 'What? thou'lt poyson mee with a *neuft* in a bottle of Ale, will't thou?'

4. 3. 138. **Pythagoreans.** Cf. *Discoveries, Argute dictum.*

Of the discipline of Pythagoras, Aulus Gellius (*Noctes Atticae*, tr. Beloe, 1795, ch. 9) writes: 'First of all, the youths who offered themselves for his instruction he physiognomized . . . Then he, whom he had thus examined and approved, was immediately admitted to his discipline, and, for a certain time, was enjoined silence; the period was not the same to all, but it varied according to his opinion of their talents. . . . No one was silent for a less space than two years, in which process of being silent, or of hearing, the disciples were called hearers.' Cf. Ritter, *Hist. of Philosophy*, tr. Morrison, I. 340.

Cf. Jonson's *Masque, the World in the Moon*, 2 Herald *loq.*: 'They are Pythagoreans, all dumb as fishes, for they have no controversies to exercise themselves in.'

4. 3. 148, 153. Chloe's ignorance of Mars and Mercury is hardly to be expected in a Roman matron, but is not surprising in a London citizen's wife.

4. 3. 158. **With her face.** Mercury having a little to do with Venus is of course an allusion to the use of mercury in cosmetics. Cf. *C. Revels* I. 1, Cupid *loq.*: 'Alas, your palms, Jupiter knows, they are as tender as the foot of a foundered nag, or a lady's face new *mercuried*, they'll touch nothing.' And Drayton, *Moon Calf* (Anderson's *Poets* 3. 184):

The sun yet ne'er exhal'd from any fen,
Such pestilentious vapours as arise
From their French powd'rings, and their *mercuries*.

On the general use of cosmetics, cf. Guilpin, *Skialetheia*, Satyre 2.

4. 3. 167. **Mum.** 'While he speaks this, he must be supposed to lay his finger on his lip, as a sign of secrecy.' (G.) Tucca and the poetasters seem to have been plotting the untrussing of Horace.

4. 4. 42-3. This is a strange jumbling of the ancient and the mediaeval. About the 15th century, the *pike* was a wooden shaft, 15 to 20 feet long, with an iron head. It was used throughout the

17th century, but at last gave place to the bayonet. Of the *half-pike* there were two kinds, the spontoon, formerly carried as a sign of rank by infantry officers, and the boarding-pike, for repelling an enemy's attempt to board a ship. The *halberd* is thus described by *N.E.D.*: 'A military weapon, especially in use during the 15th and 16th centuries; a kind of combination of spear and battle-ax, consisting of a sharp-edged blade ending in a point, and a spear-head, mounted on a handle five to seven feet long.'

'The *Lares* were the domestic tutelary deities of the Romans: their images seem to have been placed near the hearth of the grand entrance room, where a fire was constantly kept up by the *servus atriensis*, or janitor. This room was adorned with the statues of the possessor's ancestors; and here too, either for ornament or preservation, were suspended, along the sides of the wall, the bucklers, swords, and javelins of the family.' (G.)

4. 5. 5. Clarified. 'He insinuates "too thin."' (N.)

4. 5. 8. God of reprehension. Among the Greeks Momus was the personification of mockery and censure.

4. 5. Resemblances between this scene and the synod and banquet of the gods in *Iliad*, book 1, have been noted by Whalley (2. 76 note) and Small (*Stage-Quarrel* 27). Whalley remarks that in Suetonius, (*Augustus* 70) a similar masquerade feast is laid at the door of Augustus himself. On these points, cf. Introduction.

4. 5. 30-2. *Euery . . . their*. Jonson commits the still common solecism of using a plural possessive pronoun which refers to a preceding singular substantive.

4. 5. 40. *Iester*. Jonson's charge against Demetrius-Dekker is that he is a jester and buffoon who is consumed with malice and envy. Cf. 3. 4. 355 ff.; 5. 3. 311 ff., 332 ff., 463-470, 598-603.

4. 5. 47-8. *I . . . wisdom*. The wit of Albius is just sufficient to bungle a sententious remark originating with some one else (cf. line 37).

Feis (*Shakespeare and Montaigne* 159 note) regards this speech of Albius as an allusion to *Twelfth Night* 3. 1. 60-61: In his edition (p. 186) Furness says *Twelfth Night*, like *Poetaster*, was produced in 1601, adding: 'Jonson could not use the words "read in a book" when in truth it had only been heard on the stage. Possibly, the book to which Jonson refers is Guazzo's *Civile Conuersation*, translated by "G. pettie" and published in 1586, wherein, on p. 74, is the following: "To plaie the foole well, it behooueth a man first to be wise."'

To the present editor it seems probable that Albius has merely appropriated the remark of Hermogenes in line 37, changed it slightly, and ascribed it to 'a book' in order to appear a well-read man.

4. 5. 66-71. It is Pyrgus who plays Ganymede. The sooty brother is Albius, who has collied (line 135) or blackened his face to appear as Vulcan.

4. 5. 111. *Thetis*. In the *Iliad*, book 1, Juno is jealous of Thetis, who has just prevailed on Jove to espouse the cause of Achilles. Juno's upbraidings provoke Jove's ire; Vulcan reminds his mother of the power of her consort, induces her to forget discord in a pledge of nectar, and thus restores harmony to the heavenly banquet. The 'lame skinker' of line 139, and the music and song that follow, are other allusions to Homer.

4. 5. 113. *Phrygian frie*. *Phrygian*, because Ganymede was the son of Tros, the Dardan king.

4. 5. 121-2. *Shake* . . . *scolding*. Alluding to the proverbial proficiency of the fish-wife or oyster-woman in the use of billingsgate.

4. 5. 141. *Liwers*. The liver was formerly regarded as the seat of love. Cf. *Much Ado* 4. 1. 232-3.

4. 5. 150. *Gent'man vsher*. The gentleman usher was originally an officer of the court, but private persons made his employment a fashion until at last every household of any pretentiousness had its usher. He thus became a mere upper servant, though not in livery, with the duty chiefly of attending upon the ladies.

4. 5. 158. *Blocke of wit*. Cf. *Satiromastix* (p. 194): ' . . . But sirra Ningle, of what fashion is the knightes wit, of what blocke?' Also *Much Ado* 1. 1. 77.

4. 5. 163. *So long, till*. A strange construction: we should now write 'so long that,' or substitute 'until.'

4. 5. 199. *Feast of sense*. In 1595 Chapman had published 'Ovid's Banquet of Sense,' which attained great popularity. Possibly Jonson was thinking of that title. Cf. the *New Inn* (1629) 3. 2: 'Give me a banquet of sense, like that of Ovid.'

4. 5. 223. *Well-nos'd*. Cf. line 123. *Naso* (from *nasus*, large-nosed) was a family name not confined to the Ovids. It of course indicates nothing as to the nose of the poet.

4. 6. Whalley has noted that 'the infamy of this feast,' from which the emperor recoils, lies at the door not of Ovid but of Augustus Caesar himself. Cf. Suetonius, *Augustus* 70.

4. 6. 4-5. Whalley's text:

Why speak you not?

"Let us do sacrifice?"

Gifford's text:

Why speak you not?

Let us do sacrifice.

Whalley's interpretation is preferable, as nearer to the implications of folio 1616 and to Caesar's meaning. Those who have entered

with Caesar are the ones addressed: he asks why they do not suggest, 'Let us do sacrifice?' But Gifford implies that the first question is addressed to the banqueters, and that the second is a command.

4. 6. 11-12. *There . . . dead.* The reference is to Julia. Cf. Pliny (*Nat. Hist.* 2. 274): 'It is said that all quadrupeds are attracted in a most wonderful manner by their [i. e. the panthers'] odour, while they are terrified by the fierceness of their aspect; for which reason the creature conceals its head, and then seizes upon the animals that are attracted to it by the sweetness of the odour.'

4. 6. 32. *Degenerate monster.* i. e. Julia.

4. 6. 42. *Centaures.* The centaurs were fabled to be the offspring of Ixion and the cloud; or of Centaurus, born of the cloud, and wild mares.

4. 6. 44-5. *Who . . . excellence.* These lines are obscure, but may be thus paraphrased: 'Who shall understand and describe, with greater comfort to men, the hidden nature and excellence of Virtue?'

4. 6. 64. *Real.* *Real* in the sense of *actual* is sufficient here, but since it follows so closely upon *royall* (line 62), I can but suspect Jonson of a punning use of his favorite *real* = *royal*.

4. 7. 2. *Poult-foot.* In his masque, *Mercury Vindicated*, Jonson makes Mercury speak thus of Vulcan: ' . . . I will stand close up, anywhere, to escape this *polt-footed* philosopher, old Smug here of Lemnos, and his smoaky family.'

4. 7. 11. *Fawne.* 'The writers of Jonson's day seem to have connected, I know not why, the idea of a spy, or splenetic observer, with that of a *faun*. Marston calls one of his plays *the Fawne*, in allusion to a character in disguise, who watches and exposes all the persons of the drama in succession.' (G.)

4. 7. 17. *Tam Marti, quàm Mercvrio.* 'By Mars [cudgel], as well as by Mercury [libel].' (N.) At the feast, Tucca had played Mars, and Crispinus, Mercury.

4. 7. 20. *Horace is a man of the sword.* Gifford's note seems to go a little too far back of the Horace of *Poetaster*: 'It would seem from this as if Jonson did not join in the general outcry against the *cowardice* of Horace. I confess myself to be of his opinion. If Horace fled at the battle of Philippi, it was not till courage was become unavailable [*sic*], and the best and bravest troops of the army had fallen on the spot. How beautifully does he paint all this [*Carm.* 2. 7. 9-12]!' (G.)

But the real point is that Jonson here alludes obliquely, if at all, to the Roman Horace's courage, but directly to that of the English Horace. Dekker understood this, and ridiculed Jonson in *Satiro-*

mastix (p. 234): 'Horace. Holde, Capten, tis knowne that Horace is vallaint, & a man of the sword.' The truth is, that Jonson's mention of his own undoubted courage was unwise, as Dekker's allusions to the neck-verse and the rest of it showed, and we can but feel that it was also indelicate at this time when Gabriel Spencer's ghost had scarce ceased to walk.

As for Jonson's warlike exploits, cf. the well-known passage in the *Conversations* (pp. 18-19): 'In his service in the Low Countries, he had, in the face of both the campos, killed ane enemie and taken *opima spolia* from him; and since his coming to England, being appealed to the fields, he had killed his adversarie, which had hurt him in the arme, and whose sword was 10 inches longer than his; for the which he was emprisoned, and almost at the gallows.'

The original indictment of Jonson for the killing of Spencer is printed in the Latin, and translated into English, in the *Athenaeum*, March 6, 1886. It was on 22 September 1598 that Spencer met his death: on Dec. 3, 1596 it appears that he brutally killed a man in a quarrel (*Ath.*, 1886, pp. 432-3); so Jonson probably had provocation enough for his duel.

4. 7. 24. *Puck-fist*. *Puck-fist* undoubtedly means here a *puff-ball*. The word seems to have been used by Jonson in two senses: 1) = *puff-ball*, as twice in *Poetaster*; 2) = *miser*, as in *New Inn* 3. 1. In Hathaway's edition of the *Alchemist*, *puck-fist* (1. 262) is glossed, 'a niggardly person,' but even here *puff-ball*, meaning wind-bag, one that boasts of powers he cannot put to proof, would serve better. Wright's *Eng. Dial. Dict.*, s. v. *puckfeist*, gives no instance of the dialectal use of this word to mean anything but *puff-ball*. *Century Dict.*, after the definition '1. A niggardly or close-fisted person,' cites *New Inn* 3. 1, properly enough. But its next citation under the same head appears to illustrate our second meaning, i. e. *puff-ball*:

Petrarch was a dunce, Dante a jig-maker,
Sanazzar a goose, and Ariosto a *puck-fist* to me!

In the sense of a niggard, *puck-fist* would be absurdly out of place here. Cf. also *Every Man Out* 1. 1, where Sogliardo is called *puck-fist* by Macilente. The meaning cannot be a miserly fellow, for Sogliardo spends all he possesses or can borrow, trying to dress and appear like a man of fashion; but a *puff-ball*, or empty braggart, he certainly is.

4. 7. 27. *Prophet*. Cf. 5. 1. 37. Jonson seems to have in mind the Latin *vates*. In Liddell and Scott's *Greek-English Lex.*, s. v. *προφήτης*, we find: 'Poets are called οἱ τῶν Μουσῶν προφῆται *interpreters* of the Muses, Plat. Phaedr. 262 D.'

4. 7. 34. *Innocent*. After this speech of Crispinus, Gifford and Nicholson divide for a new scene, and the latter notes: 'Jonson

has a new scene here in the folios, against his own rule. There is no new scene marked in the quarto.' This would seem to be a slip on Dr. Nicholson's part, or an error on the printer's: no new scene is marked at this point in the 1616 or the 1640 folio. The quarto has *Exeunt*, but no new scene.

4. 7. 47. *Woluish traine*. In punning allusion to the Latin name *Lupus*.

4. 7. 60. *Lapwing-cries*. 'The lapwing flutters and cries to divert attention from its nest.' (N.)

4. 7. 66. *Take . . . eare*. Concerning *Hyoscyamus* (henbane) Pliny says (*Hist. Nat.* xxv, ch. 17): 'From the seed, as already stated, an oil is extracted, which *injected into the ears*, deranges the intellect.'

4. 8. 10. *Circle*. Cf. *Gammer Gurton's Needle* 2. 1, where Diccon is about to 'conjure up a spreet,' and Hodge is terrified:

Diccon. Come hether then, and stur the nat
One inche out of this cyrcle plat,
But stand as I thee teach.

Hodge. And shall ich be here safe from their clawes?

Diccon. The mayster devil with his longe pawes
Here to thee cannot reache.
Now will I settle me to this geare.

Brand (*Pop, Antiq.*, 1842, 3. 32) cites Melton, *Astrologaster* 16; also R. Scot, *Discourse on Devils and Spirits* 72: 'The circles by which they [conjurers] defend themselves are commonly nine foot in breadth, but the eastern Magicians must give seven.'

Cf. Chaucer, ed. Skeat, *Parson's Tale* §37.

4. 9. Of Ben Jonson, Dryden (*Works*, ed. 1892, 15. 347) remarks: 'You seldom find him making love in any of his scenes, or endeavouring to move the passions; his genius was too sullen and saturnine to do it gracefully, especially when he knew he came after those who had performed both to such an height. Humour was his proper sphere; and in that he delighted most to represent mechanic people.'

S. D. At the rear of the Elizabethan stage was a balcony, with its own set of curtains that could be drawn independently of those on the main stage below. The precise position of this balcony, especially with reference to the 'lords' room,' has not been determined. In the de Witte sketch of the interior of the Swan Theatre, 1596, there is discernible no balcony other than the gallery at the back of the stage, which is filled with spectators.

4. 9. 1. 'Gifford rightly calls this "a ridiculous love scene," and "not much in the manner of Ovid." I should say, not at all.' (N.) Yet Charles Lamb reprinted this scene as one of exceptional power: it undoubtedly has an elevated tone, with a touch or two of real poetry, but it is quite without spontaneity and genuine passion.

And however unfair any comparison might be, the balcony scenes of *Romeo and Juliet* inevitably suggest themselves in this connection.

4. 9. 16. *Formes*. *Formes* is here a word of large connotation, though *ideas* comes nearest to paraphrasing it. In order to give definiteness to the passage, we might even limit the word to *images*, particularly of loved ones.

4. 9. 21-24. To paraphrase: 'When, by death, souls have been freed from the trammels of the flesh and have become pure spirit, the merely temporal relations of parent and child will no longer be significant.'

4. 9. 28. *Quicke death*. Probably a pun on *quick* as a) immediate, and b) living. The context suggests also 'living death,' or 'soul-life and love-life after death.' Jonson's words and phrases in general have, besides their fundamentals, a multitude of more or less elusive overtones.

4. 9. 29. *Autenticall*. Cf. Chapman, *May Day* 5. 1: ' . . . The most fashionable and *autenticall Horn*.'

4. 9. 32. *Must suruiue*. *Must* seems here to mean 'art destined to.'

4. 9. 33-5. In . . . *loues*. *Affections* here equals not merely the passion of love, but emotions of liking and sympathy in general. There is implied a dreary philosophy—Jonson's own, one fears, for our poet was scarcely a man whose heart equalled his intellect. And so for him love is but a thing of the heyday of the blood, hardly 'a violet in the youth of primy nature.' No wonder that Dryden observed the want of passionate scenes in Jonson's work.

4. 9. 37-41. *No . . . spirit*. Spirits, i. e., souls freed from the humanizing, individualizing flesh, cannot be known and loved by sensual beings. *Moodie sense* appears to mean the mind apprehending facts through sensation.

4. 9. 48-58. This whole passage is highly poetical, and on that account deserves mention in a play which has few breaths of real poetry.

4. 9. 50. *Like a swallow*. Such an allusion to real nature is rare in Jonson. Swallows are especially active before a storm, probably because the atmospheric conditions lure forth the insects upon which the birds prey. It is still commonly said in country districts, 'When the swallows fly low it is a sign of rain.'

4. 9. 61. *Affections*. *Affections* is again to be taken in the psychological sense of *feelings, sufferings*; it includes griefs and pleasures, as appears from lines 62-63.

4. 9. 108-9. If Jonson had resisted his besetting desire to 'speak sentences,' and had omitted these last lines, how much stronger and nobler would have been the ending!

5. 1. 8. **The first prouost.** After the battle of Actium, B. C. 37. Gallus was sent by Octavianus into Egypt with an army in pursuit of Antony. When Egypt became a Roman province, Gallus was its first prefect. But in the course of four years, seemingly by pride and arrogance, the poet-soldier gave offense to Augustus. Punished by confiscation of his estates and by exile, Gallus committed suicide, B. C. 27. It thus appears that in presenting Gallus as a favorite at the emperor's court at a time when his exploits in Egypt are things of the past, Jonson has gone counter to history.

5. 1. 10. **Swarthy . . . spoiles.** Two interpretations are possible, according to our understanding of the syntax. 1) If *quarried* be taken with *eagles*, then the expression means, 'supplied with a quarry, or prey.' *C.D.* seems thus to understand the passage, which it quotes s. v. *quarried*. 2) If *quarried* be taken with *Aegypt*, then it means, 'seized upon like a quarry, made a prey of.' I incline to believe that the latter gives us Jonson's prime meaning, though he was fond of using words in double senses, and may have done so here.

5. 1. 21-32. These twelve lines, making up a single sentence, contain an egregious mixture of figures. Poetry is to *mould Rome*, within the *liquid marble* of her lines, in which sweet streams Roman spirits shall swim after death, and into which Tiber is to fall with a magnetic attraction that will *shrink* the world to this center of all music!

5. 1. 63. **Miserie.** The use of *misery* to mean miserliness is rare. *C.D.* gives the following instance from North (tr. of *Plutarch* p. 1071): 'But Brutus, skorning this *misery* and nigardliness [that of Octavius Caesar] gaue vnto euery band a number of weathers to sacrifice, and fifty siluer Drachmas to euery souldier.'

5. 1. 72-3. **Now . . . Æneids.** Virgil's paternal estate in Mantua was confiscated in B. C. 42 or 41, but he later obtained property in Campania near Nola. In the year 27, Augustus wrote from Spain urging Virgil to undertake some great literary work, and it is thought that the *Aeneid* was begun at about that time. The remaining ten years of his life Virgil devoted to this poem, parts of which were frequently read to his friends. Conington (*Works of Virgil*, 1898, 1. xxvi) thinks that Augustus first heard such readings (the 2d, 4th, and 6th books) after the death of his nephew Marcellus in B. C. 23. At any rate, it is certain that Gallus, who died in 27, cannot have been present on any occasion when Virgil read before the emperor. This is one of many historical inconsistencies in *Poetaster*.

5. 1. 75-6. **What . . . higher.** The versifying of *Maecenas* can have been of but small comfort to him, since it never extorted a

word of commendation from the master artists about him. *Rankt higher* refers of course only to birth and social position.

5. 1. 101. *Revolutions of discourse*. 'Divers runnings about. Thus badly would he express, "By much revolving of his thoughts."' (N.)

5. 2. 20. *Sensuall complement*. This I take to mean complete physical or material equipment. Complement, or compliment, is a word not easy to define in the senses required in Jonson. Cf. the *Devil is an Ass* 3. 1, Wittipol *loq.*:

But you must furnish me with compliments,
To the manner of Spain; my coach, my guardaduennas,

where 'compliments' means anything necessary to equip for the undertaking suggested. In *Every Man Out* 1. 1, we have 'compliments of a gentleman,' on which Gifford notes (GC. 2. 29): 'This word, in Jonson's age, had the sense which we now give to *accomplishments*. Thus, in *Sir Giles Goosecap*, 1606: "Adorned with the exactest *complements* belonging to nobleness."' Here again there is the idea of something needed to give completeness. Cf. the *Gulls Hornbook* ch. 4: 'Your mediterranean isle is then the only gallery, wherein the pictures of all your true fashionate and complemental Gulls are and ought to be hung up.' Here 'complemental' seems to mean complete.

5. 2. 32. *Transcend*. Ascend into the chair placed (5. 1. 69-70) at the command of Caesar beside his own seat.

5. 2. 40-41. 'The ponderous, brutish movement of the mind of the common herd may somehow show an upward tendency, but as regards particular merit and demerit it goes far astray.'

5. 2. 56-97. These lines translate Virgil, *Aeneid* 4. 160-189, 29 lines of the Latin making 42 of the English.

5. 2. 64. *Gaue signe*. Virgil (4. 167) has *dant signum*, which has puzzled the commentators. It is variously rendered: 'gave signal for the flashing of the fire,' 'gave sign that the event had taken place,' etc. Jonson's addition of 'vnto this contract' suggests authentication by hand and seal.

5. 3. Gifford, A. W. Ward, and Emil Koeppel have noted the resemblance in conception between this scene of *Poetaster* and the contest in Aristophanes' *Frogs*: cf. Introduction.

5. 3. 10. Nicholson places the words 'I have matter' at the end of line 9 of the folio, and remarks: 'Here we have verse almost rhythmic prose, so as to descend more gradually from Virgil's verse. These three lines are, in F 2, printed as verse, but have been wrongly divided.'

5. 3. 11. *Noise*. In connection with the interruption caused by Lupus, Nicholson has noted: 'The stage was then at times divided,

either crossways or perpendicularly by curtains into two scenes. Here the division was perpendicular. There are no written stage directions in either the quarto or the folios.' Dr. Nicholson's idea seems to be that Lupus and his companions were on the stage and visible to the audience during this colloquy. This may have been the case, but it is more probable that they are concealed from view, being either on the small inner stage which was covered by a transverse curtain, or in the tiring house.

5. 3. 32. *Perruke*. *Perukes* in Rome! Quarto has 'periwig.' According to Planché, perukes are mentioned in the time of Edward VI. By the end of the 16th century they were in the height of fashion, and worn by both sexes. These artificial head-coverings were worn especially by actors: cf. Hall, *Virgidemiarum* 3. sat. 5; *Hamlet* 3. 2. 10; also *Every Woman in her Humour* 1. 1, Hostess loq.:

[As though] no [one wore]
Perywigges but Players and Pictures.

5. 3. 43. *Grand-fathers*. Cf. Nares: "'Out! he's a villain to prophecy of the loss of my *chain*. 'Twas worth above three hundred crowns. Besides 'twas my father's, my father's father's, my grand-father's huge grandfather's: I had as lief have lost my neck, as the *chain* that hung about it. O my *chain*, my *chain*.'" *The Puritan*, Act iii, *Suppl. to Sh.*, ii, 576.'

5. 3. 54. *Begge their land*. This is an allusion to the shameful practice known as *begging*. When a man could be shown to have 'concealed' lands formerly possessed by the Church, but afterwards made confiscate to the crown; when some one's chance utterance could be twisted into a semblance of treason; when an heir went mad; when a murder was committed in a house,—the informers or the cunning courtiers fought one another for a share of the property in such cases forfeit to the crown, and by it to be again bestowed.

Cf. Strype (*Annals of Elizabeth* 2. 209): 'This year (viz. 1572), a command from the queen went forth for the withdrawing the commissions for concealments, from all to whom she has granted them, which gave a great quieting to her subjects, who were excessively plagued with these commissions. When monasteries were dissolved, and the lands thereof, and afterwards colleges, chantries and fraternities were all given to the crown, some demeans here and there pertaining thereunto were still privily retained, and possessed by certain private persons or corporations or churches. This caused the queen when she understood it to grant commissions to some persons to search after these concealments, and to retrieve them to the crown; but it was a world to consider what unjust oppressions of the people and the poor this occasioned by some griping men that were concerned therein.'

Cf. *Epicoene* 2. 1, Morose *log.*: 'Good sir, have I ever cozened any friends of yours of their land? bought their possessions? taken forfeit of their mortgage? begged a reversion from them? bastarded their issue?'

5. 3. 59. **Embleme.** The author of *Ben Jonson's Quarrel with Shakespeare* (*North British Review* 52 p. 397) suggests that the episode of the emblem and Aesop (5. 3. 117) alludes to some sort of information lodged against Jonson by an enemy, probably when he was in prison after the killing of Spencer.

5. 3. 121. **Achates.** Cf. *Aeneid* 1. 188: *Fidus . . . Achates.*

5. 3. 125. **Bay-leaf.** 'The bay was sacred to Apollo; hence, perhaps, the notion of the ancients, that a bay-leaf placed under the tongue was conducive to eloquence.' (G.) Cf. Juvenal, *Sat.* 7. 18-19:

*Nectit quicumque canoris
Eloquium vocale modis laurumque momordit.*

5. 3. 126. **A monopoly of playing.** During the reigns of Elizabeth and the Stuarts, the word *monopoly* stirred English blood deeply. In 1597 the Commons addressed the Queen upon the abuse of monopolies, but failed to get any satisfaction. The storm gathered until 1601, when, after a four-day debate of great bitterness, the House forced Elizabeth to repeal her grants and revoke her patents. For her message to the Commons, brought by the Speaker, 25 Nov. 1601 (when *Poetaster* was on the boards), see Adams and Stephens, *Select Docs. of Eng. Const. Hist.*, 1902, p. 325. Under James I monopolies again flourished, until in 1624 most of them were abolished by Parliament (21 Jac. I. c. 3.) and the finishing stroke given in 1639. Many monopolies and most patents had the virtue of stimulating trade and manufacture; but others were granted simply to enrich royal favorites. Raleigh held a monopoly on playing-cards. In the list of monopolies were at length included most of the necessities of life: leather, salt, iron, coal, oil, fish, etc.

5. 3. 131. **Let him be whipt.** The ancient Roman magistrates had the right of coercing or chastising actors (*coercitio*) at all times and places, and the praetor had the right to use the scourge upon them (*jus virgarum in histriones*). According to Tacitus, *Annales* 1. 77, Augustus made the actors *immunes verberum*; but Suetonius tells us (*Augustus* 45) that he left the magistrates power to chastise at the actual time and place of a performance, adding that the emperor himself caused several actors to be scourged.

5. 3. 132. **Fierce.** Nares cites this passage s. v. *fierce*, which he interprets to mean 'sudden, precipitate.' He also refers to *Cymbeline* 5. 5. [382], and King John 3. 4. [12]. But Schmidt regards *fierce* in the *Cymb.* passage as meaning 'wild, disordered, irregular'; and in K. John, 'passionate, wild, impetuous.' The word in *Poetaster* must be taken to mean 'passionately eager, over-zealous.'

5. 3. 160. Three soules. 'The Peripatetic philosophy gave every man three souls; a plastic, an animal, and a rational soul.' (W.) According to Ritter (*Ancient Philosophy*, tr. Morrison, 1839, 3. 247) Whalley might have gone further: 'The nutritive faculty is alone the property of vegetables; sensation of animals generally; of the more perfect races, local movement likewise; and of man, reason. The soul, therefore, is divided into the nutritive faculty, the sensitive, the locomotive, and, lastly, the rational.' Cf. *Twelfth Night* 2. 3. 61.

5. 3. 161. Hieroglyphick. Cf. the *Case is Altered* 1. 1:

Jun. . . . Ha, you mad hieroglyphic, when shall we swagger?

Val. Hieroglyphic! what meanest thou by that?

Jun. Mean! od'so, is it not a good word, man? what, stand upon meaning with your friends? Puh! abscond.

5. 3. 162-4. *Helicon* refers to Horace, and *Hippocrene* to *Mæcenas*, his patron. *Hippocrene* was the Muses' spring on Mt. Helicon in Bœotia.

5. 3. 181. I am the worst accuser, vnder heauen. In Jonson's own mouth, assertions like this are astounding. Our robust and plain-speaking poet has by this time sufficiently demonstrated that he can turn his tongue to all the accusation and abuse that any situation might in his large view demand.

5. 3. 194. Make . . . golla. 'Make them hold up their hands and take the oath.' Cf. *Satiromastix* p. 203: '*Tucca*. [to Horace] Holde, holde vp thy hand, I ha seene the day thou didst not scorne to holde vp thy *golles*.' Dekker's retort is scathing enough: on Sept. 22, 1598, Jonson had killed an actor named Gabriel Spencer in a duel, for which he was duly tried. 'He confesses the indictment, asks for the book, reads like a clerk, is marked with the letter T [for Tyburn], and is delivered according to the statute, &c.' See the *Athenaeum*, March 6, 1886.

5. 3. 197. Band. Planché writes: 'The [*band* was a] collar which in the seventeenth century supplanted the ruff. It was first a stiff stand-up collar of cambric, lawn, or linen, starched, wired, and sometimes edged with lace. . . . Yellow starch was used for the stiffening, as in the case of the ruffe. . . . Contemporary with it was the falling band, also occasionally edged with lace more or less costly, and sometimes embroidered, or made of Italian cut work, ornamented with pearls.' Bands were worn by both sexes; those of the Puritans were plain and narrow, those of the Cavaliers wide and highly ornamented.

5. 3. 219. Reade the inditement. With this scene, cf. the trial scene in a *Warning for Faire Women*, act 2 (R. Simpson, *School of Sh.* 2). Fleay, who assigns this play to Lodge, says (*Chr.* 2. 54): '*A warning for Fair Women* (the murder of George Sanders in

1573) was acted by the Chamberlain's men "lately," before its publication 17th Nov. 1599. . . . This play is a murder-play, like *Arden of Feversham* and *Page of Plymouth* [by Jonson and Dekker, 1599] and *Beech's Tragedy*. The other writers for the Chamberlain's men at this time were Shakespeare and Jonson.'

5. 3. 223-4. *Lex Remmia*. Just when the *lex Remmia* (called sometimes *lex Memmia*) was passed and what were its provisions, is not known. On branding for calumny, cf. Cicero, *Roscius of Ameria* 20, cited in our note on 5. 3. 592-4.

5. 3. 226-7. *Play-dresser*. Jonson keeps the term 'poetaster' exclusively for Crispinus-Marston, not admitting that Demetrius-Dekker is even a rimester.

5. 3. 239-40. *Selfe loue*, . . . *rayling*. After a brief visit from Jonson, Drummond wrote (*Conversations* p. 40), Jan. 19, 1619: 'He is a great lover and praiser of himself; a contemner and scorner of others; given rather to losse a friend than a jest [cf. Tucca's description of Horace, *Poetaster*, 4. 3. 112 ff.]; jealous of every word and action of those about him, (especiallie after drink, which is one of the elements in which he liveth;) a dissembler of ill parts which raigne in him, a bragger of some good that he wanteth; thinketh nothing well bot what either he himself or some of his friends and countrymen hath said or done; he is passionately kynde and angry; careless either to gaine or keep; vindicative, but, if he be well answered, at himself.'

5. 3. 261. *Iwusse*. Beginning with folio 1692, all the editions have printed 'I wusse.' Nicholson goes the length of interpreting in a foot-note: 'I know.' In 1. 2. 58 we have in 4to and in folios 1616 and 1640, 'Iwisse.' All editions subsequent have printed 'I wiss.' The editors have wholly misunderstood Jonson's word, which is not in either case a pronoun and a verb, but a simple adverb: OE. *gewis*, adj.; ME. *iwisse*, adv., = *certainly*; cf. Mod. German *gewiss*.

5. 3. 285. *Rampe vp*. The verses credited to Crispinus are made up largely of words and phrases affected by Marston, especially in his early work. He had a passion for pompous, novel words, crude and bombastic phrases, which sometimes lead him into grotesque imagery, sometimes resulted from it. A number of the most objectionable words here used are vomited up by Crispinus after Horace has administered to him the pills of hellebore at the end of this scene. Occurrence of peculiarly Marstonian words and expressions in Marston's works previous to 1601 will now be noted. Cf. also the Glossary, and notes on the vomited words.

The rawish dank of clumsy winter ramps

The fluent summer's vein. (*2 Ant. and Mell.*, Prol. 1-2.)

This transitive use of *ramp* appears to be now obsolete.

5. 3. 286. **Boldly nominate a spade, a spade.** This may allude to Marston's coarseness: see particularly *Pygmalion* and the *Scourge of Villainy*.

5. 3. 287. **Glibberie.** 1 *Ant. and Mell.* 1. 1. 108-9:

Rosaline. . . . Dare lay my judgment (faith)
His love is *glibbery*; there's no hold on't, wench.

Cf. also 1 *Ant. and Mell.* 2. 1. 6; 4. 1. 70.

Jack Drum's Entertainment 1. 127 ff.:

Let who will climbe ambition's *glibbery* rounds,
And leane vpon the vulgars rotten loue,
I'le not corriuell him.

5. 3. 290-1. **That . . . hence.** The allusion is to Marston as a writer of tragedies. Both parts of *Antonio and Mellida* had been produced in 1599. Cf. 1 *Ant. and Mell.*, Ind.:

Feliche. . . . What rattling thunderclap breaks from his lips?
Alberto. O! 'tis native to his part. For acting a *modern braggadoch* under the person of Matzagente, the Duke of Milan's son, it may seem to suit with good fashion of coherence.

5. 3. 293. **Snotteries.** Cf. *Scourge of Villainy* 1. 2. 70-71:

O what dry braine melts not sharp mustard rime
To purge the *snottery* of our alimie time?

5. 3. 294. **That puffed vp lumpe of barmy froth.** Lines 294-302 describe and threaten Ben Jonson. For *barmy froth*, cf. *Scourge of Villainy*, In Lectores 7-9:

. . . Each odd puisne of the lawyer's inn,
Each *barmy-froth*, that last day did begin
To read his little, or his ne'er a whit.

In his edition of Marston's *Poems*, Grosart glosses this expression: 'light and empty-headed freshmen or young students.' In lines 77-78 Marston reverts to 'some span-new come fry Of Innes a-court.'

Barmy-froth occurs twice more in the *Scourge*: in 'To those that seeme iudiciall perusers,' and in 2. 6. 1-2.

In *Jack Drum* 1. 34 ff., we can see Marston's hand:

Yee shall haue me an emptie caske that's furd
With naught but *barmie froth*, that ne're traueld
Beyond the confines of his Mistris lips,
Discourse as confident of peace with *Spaine*,
As if the *Genius* of quicke Michiauel
Vsher'd his speech!

In *Jack Drum* 5, Planet speaks of the 'barmy jacket of a beer brewer.'

Since Chrysogonus seems to have been intended by Marston as a compliment to Jonson (see Introduction and Index), it is interest-

ing to find that character using (*Histriomastrix* 3. 202-4) just such language as Marston loved and Jonson detested and reviled:

When every ballad-monger boldly writes
And windy forth [froth] of bottle-ale doth fill
Their purest organ of invention. . . .

A word should be said here in connection with an ingenious, though yet unproved, conjecture of Fleay, who (*Chr.* 2. 158 ff.) argues that the anonymous *Wily Beguiled* may have been written in part by Jonson. In the Prologue (which Fleay mentions particularly as possibly Jonson's) we find:

Prologue [to *Jugler*].
Go to that barm-froth poet, and to him say
He quite hath lost the title of his play.

There is of course a mere possibility that these words were Jonson's, and the allusion in *barm-froth poet*, to Marston.

5. 3. 296. *Clumsie chil-blain'd iudgement.*

'The rawish dank of *clumsy* winter.' (1 *Ant. and Mell.*, Prol. 1.)

Let *clumsie* judgements, *chilblain'd* goutie wies
Bung vp their chiefe content within the hoopes
Of a stuf drie-Fatt. (*Jack Drum* 2. 136-8.)

5. 3. 297. *Magnificates.* This is an allusion to the famous close of the epilogue to *C. Revels*: 'By God, 'tis good, and if you like't, you may.' Cf. also *Poetaster*, Prol. 15-16.

Magnificate is another Marstonian word. Cf. the *Scourge*:

I cannot with swoll'n lines *magnificate*
Mine own poor worth (Proem, bk 2. 3-4).
With that depaints a church reformed state,
To which the female tongues *magnificate* (*Satire* 2. 65-6).
. . . . *Magnificate*
Lewde Iouian lust (1. 3. 192-3).

5. 3. 297-8. *Bespawles* . . . conscious . . . humorous
fome. *Humorous fome* is in allusion to Jonson's 'Humour' plays.

It seems clear that *Brabant senior*, in Marston's *Jack Drum*, was intended for Jonson, who may have had this very character and speech in mind when penning line 272 of this scene.

Why should your stomacke be so queasie now,
As to *bespawle* the pleasures of the world? (1. 301-2.)

Jonson has already put the word *conscious* into the mouth of Crispinus (3. 3. 25). Cf. the *Scourge* 3. 7. 94-5:

. . . Which, in secretee,
I feare was *conscious* of strange villany.

N.E.D., s. v. Conscious 2, cites this passage in *Poetaster*, and says: 'The earliest recorded use—the word being one of those ridiculed by Ben Jonson. Frequent in the Latin poets: with 1667 [*Par. Lost* 6. 521], cf. Ovid "quorum non conscia sola est."'

5. 3. 299-300. Crack . . . patience.

Antonio. Veins, sinews, arteria, why crack ye not,
Burst and divulst with anguish of my grief?
(1 *Ant. and Mell.* 1. 1. 3-4.)

Pasquil. Oh thou omnipotent infirmities!
Cracke not the sinewes of my patience
With racking torment.
(*Jack Drum* 3. 237-9.)

Cf. 1. 3. 75, and note.

5. 3. 302. Strenuous . . . fist. Cf. 2 *Ant. and Mell.*:

The fist of strenuous vengeance is clutch'd,
And stern Vindicta tow'reth up aloft (5. 1).
'Tis yet dead night, yet all the earth is *clutch'd*
In the dull leaden hand of snoring sleep (1. 1. 2-3).
Seize on revenge, grasp the stern-bended front
Of frowning vengeance with unpaiz'd *clutch* (3. 1. 45-6).

5. 3. 312. Our . . . poet. The lines assigned to Demetrius are not, like those given to Crispinus, outrageous in respect to diction, but the metre is atrocious and the thought coarse. It is the intention to 'untruss' the poet and critic that is made prominent here, since Dekker was known to be the master-hand in the attack on Jonson then preparing. Jonson again anticipates the probable points of assault.

5. 3. 317. *Self-love* and *arrogance* are evident enough in *Poetaster*, but they had reached a far ranker growth in previous plays: cf. the sketch of Asper in the Character of the Persons of *Every Man Out*, and the generous characterization of Crites in *Cynthia's Revels* 2. 1, Mercury *loq.*

5. 3. 321. Translator. Cf. the words of Demetrius in 4. 3. 127. From several passages in *Cynthia's Revels* (3. 2, Anaides *loq.*), it appears quite probable that during the year 1600 Jonson and Dekker had said hard things about each other, that the latter had made animadversions upon Jonson's cherished translations, and been caricatured as Anaides (cf. Introduction).

5. 3. 332-349. That this speech is modelled upon Horace, *Sat.* 1. 4. 78-85, has been noted by Gifford and others. Cf. Introduction.

5. 3. 337. Viper . . . parents. Not in Horace. 'Vipers were supposed to eat their way out at birth.' (N.) Cf. *Pericles* 1. 1. 64:

I am no viper, yet I feed
On mother's flesh which did me breed.

5. 3. 339-348. Jonson is close to the original here (*Sat.* 1. 4. 81-5). He is also not remote from a characterization of Anaides in *C. Revels* 2. 1, beginning—'Tis Impudence itself, Anaides.'

5. 3. 352. *Vrne.* Gifford cites Juvenal 14. 5-6, but doubtless had in mind 13. 3-4. Cf. Ovid, *Metam.* 15, tr. Sandys, ed. 1640, p. 271:

VWhite stones and black they us'd in former time;
The white acquit, the black the pris'nor cast:
And in such sort this heauey sentence past.
Black stones all threw into the fatall Vrne:
But all to white, turn'd out to number, turn.

5. 3. 375. *Translating.* *Conversations* p. 41: 'His inventions are smooth and easie; but above all he excelleth in a Translation.' This is the opinion of Drummond, in which Jonson himself and most of his scholarly contemporaries would probably have agreed.

5. 3. 381. *Ierking pedants.* The idea seems to be of mere pedagogues, accustomed to wield the birch and to domineer among boys, thence becoming petty, barking censors of literary works. In Shakespeare, *pedant* always means schoolmaster.

5. 3. 384. *In their despiht.* This archaic expression may be interpreted in two ways: 1) 'to the ultimate prejudice or injury' of the vulgar ears that are at present tickled; 2) 'out of the spite' of the 'buffon, barking wits' toward the multitude.

5. 3. 396. *A case of vizards.* i. e. a pair of visors, or masks. Similar, though not identical, is the use of *case* in *Every Man Out*, the Char. of the Persons, where Clove and Orange are called, 'an inseparable *case* of coxcombs, city born; the Gemini, or twins of foppery.'

The object for which the masks are provided appears in line 449.

5. 3. 402. *Pills.* That the treatment of Crispinus was suggested by Lucian's dialogue of *Lexiphanes* was remarked upon by Dekker, *Satiromastix* p. 111.

Pliny (*Nat. Hist.* xxv. ch. 21-25) doubtless supplied Jonson with all the information he could require concerning *hellebore*. After remarking upon the difficulty of gathering white hellebore, and upon its value as an emetic, Pliny says it was resorted to by studious men to improve the intellectual powers: Carneades used hellebore when about to answer the treatises of Zeno. Moreover, hellebore 'is good for epilepsy, . . . vertigo, melancholy, insanity, delirium, white elephantiasis, leprosy, tetanus, palsy, gout, dropsy, insipient tympanitis, stomachic infections, cynic spasms, sciatica, quartan fevers which defy all other treatment, chronic coughs, flatulency, and recurrent gripings of the bowels.' From which account, it becomes clear that Jonson chose his pills wisely and that Crispinus had cause for gratitude.

5. 3. 405. *Tumorous heates*. Cf. the following quotation in N.E.D.: '1610 Barrough *Meth. Physick* 1. ii. (1639) 2 By heat in this Chapter is meant a hot distemper without any kind of humour.'

5. 3. 414. *Stand by*. Again the double meaning: a) stand here at one side; b) be in readiness for the event. Cf. the nautical 'Stand by!'—to heave anchor.

5. 3. 433. *Parcell-guiltie*. 'There is of course here a play upon the common term "parcel-gilt"' Cunningham (GC. 2. 581). Cf. 2 *Henry IV.* 2. 1. 94.

5. 3. 434. *Himselfe*. This is something of a slip on Jonson's part, for the muse of Demetrius was in mind for the untrussing of a poet before Tucca knew anything about the play-dresser or his project. It was *Histrio* and his fellow-sharers (cf. 3. 4. 338 ff.) who had plotted the calumny—if the latter refers to *Satiromastix*, or even to the lampoons supposed to have been current before the trial in *Poetaster*.

5. 3. 436. *Cantharides*? The *Cantharis vesicatoria*, or Spanish fly, is a beetle, with copper-green or brass-green wing coverts. The dried beetles were digested in acetic acid or alcohol, and mixed with camphor, sweet oil, turpentine, and the like, then used externally as rubefaciants and vesicants. Taken internally cantharides stimulate the gastro-intestinal and genito-urinary tracts; they were formerly regarded as aphrodisiac. The word *cantharides* occurs not infrequently in the early drama.

5. 3. 450. *Bi-fronted*. *Janus bifrons*, the guardian deity of gates, was represented in statuary and on coins with two faces looking opposite ways. Cf. Marston, *Sat.* 1. 4: 'Ye visarded-bifronted-Janian rout.'

5. 3. 471-8. Gifford notes: 'Immediately from Horace [*Sat.* 1. 10. 78-90].' Cf. Introduction.

5. 3. 473. *Best-best*. The reduplicated *too* is frequent in Shakespeare: cf. *Hamlet* 1. 2. 129.

5. 3. 484. *Retrograde—reciprocally—incubus*.

Penniman writes (*War of the Theatres* 117-8 note): 'Crispinus disgorged in all thirty words, some of which were used in phrases. Twenty of the words are to be found in *The Scourge of Villanie*, *Jack Drum*, *Antonio and Mellida*, and *Antonio's Revenge*. For a list of passages in which these words are used, see *Chronicle of the English Drama*, Fleay, II, 73. The following words have not been found in Marston's works: retrograde, spurious, inflate, turgidous, ventosity, oblatrant, furibund, fatuate, prorumped, obstupefact.' Cf. Small (*Stage-Quarrel* 107-8): 'For of the thirty-one words and expressions vomited by Crispinus in the *Poetaster*, I can find only fourteen in Marston's works. Penniman's statement that

twenty have been found must be incorrect. It is altogether unlikely that Jonson invented more than half, especially since the fourteen that I find are very characteristic of Marston, occurring no less than thirty-two times.' This count includes the vomited words in both quarto 1602 and folio 1616. Penniman counts thirty. The difference must be due to Small's separating a combination of two words counted by Penniman as a single expression. I agree in the total of thirty-one, surmising that '*conscious dampe*' is the debatable phrase. Evidently this should be counted as two words, for only *conscious* occurs in quarto, and the two words do not now appear together in Marston's works.

Retrograde, *adj.*, has become established. It was used by G. Sandys, *Travailes* 149; Shakespeare, *Hamlet* 1. 2. 114; *All's Well* 1. 1. 212; Cowper, *Task* 3. 239; Milton, *Par. Lost* 8. 127.

Reciprocal, *adj.*, has become established. Cf. *Lear* 4. 6. 267; Bacon, *Adv. of L.* 2. 378; Milton, *Par. Lost* 8. 144.

N.E.D. records the use of *incubus* as early as 1205, and by Chaucer, *Wife of Bath's Tale* 24.

5. 3. 489. *Glibbery*—*lubricall*—*defunct*.

Glibbery, *adj.*, is now obsolete. Cf. Marston, *1 Ant. and Mell.* 1. 13; *Jack Drum* 1. 127; Randolph, *Muses' Looking Glass* 2. 4. 33.

Lubrical, *adj.*, is now obsolete. *N.E.D.* records four cases—three, including this of Jonson's, in the 17th century, and the last in 1867, Longfellow, Dante's *Paradiso* 23. 57. Cf. *lubric*, which had the same meaning.

Defunct, *adj.*, has become established. *N.E.D.* says it was a new word in Jonson's time, but Shakespeare uses it, in various senses, three times: see Schmidt.

5. 3. 490. *δ*. Cf. *A.Y.L.* 4. 1. 166, Furness' note: 'What rule, if any, guided the compositor in the use of this circumflex *δ* it seems almost impossible to discover. . . . It is, however, purely a matter of typography, and very remotely, if at all, connected with Shakespeare.'

5. 3. 498. *Magnificate*. This word is now obsolete. Its occurrence in Marston's works is recorded in note 5. 3. 297.

5. 3. 501. *Spurious*—*snotteries*. The earliest example of *spurious* in *C.D.* is from Milton, *Samson Agonistes* 391; *N.E.D.* has not yet reached the word.

Snottery occurs in Marston's *Scourge* 1. 2. 71.

5. 3. 504. *Chilblaind* . . . *clumsie*.

Chilblaind, *adj.* The first occurrence noted by *N.E.D.* is this of *Poetaster*, though *chilblain*, *n.*, is recorded for 1547. An earlier use of the adjective is that by Marston in *Jack Drum* 2. 136:

Let clumsy judgements, *chilblain'd* gowtie wits
Bung vp their chiefe content within the hoopes
Of a stuff drie-Fatt.

Clumsie, *adj.* 'Appears in writers c. 1600, not used by Shakspeare; not in Florio, Cotgrave, Bullokar, Cockeram, Blount, Phillips (1696), nor in Cocker 1704.' *N.E.D.*

1) = Benumbed or stiffened with cold (*obs.*). *Jack Drum* 2. 136; *2 Ant. and Mell.* Prol. 1.

2) = Awkward, &c. J. Hall, *Sat.* 1. 3. 42.

N.E.D. also records *clumse*, *adj.*, = benumbed, unhandy, in Cotgrave 1611 (*clumpse*).

5. 3. 511. *Barmy froth.* This expression has been fully treated in note 5. 3. 294.

5. 3. 513. *Puffy—inflate—turgidous—ventositous.*

Puffy. The earliest example in *C.D.* is from Dryden, *Duke of Guise*, 2. 2. But the word is common in Marston:

Yet *puffie* as Dutch hose they are within,
Faint, and white liver'd, as our gallants bin.

Pygmalion, Author in Praise 23.

See also *Sat.* 2. 139: 'O worthless *puffie* slaue!' *Scourge*, 'In lectures' 42; *Sat.* 4. 55.

Inflate. *N.E.D.* records the verb for 1533, as in Palsgrave 1530; while the *pp. adj.* occurs in 1480. *Inflation* occurs in *Poetaster* 5. 3. 371.

Turgidous, *adj.*, *obs.* The only citation in *C.D.* is this passage in *Poetaster*. Not in Marston's extant works.

Ventositous, *adj.* *C.D.* has not this adjective, but has the *obs.* noun *ventosity*, ascribed to Bacon, *Adv. of L.* 1. In the quarto we find *ventosity* and not *ventositous*; so I incline to believe that the adjective was trumped up for this occasion, especially as I do not find it in Marston.

5. 3. 520-1. *Oblatrant—furibund—fatuate—strenuous.*

Oblatrant, *adj.* The only case noted by *N.E.D.* is this of *Poetaster*; but *oblatration* = railing &c., is noted for c. 1560, while *oblatrate* is given in 1623 by Cockeram, 'to barke or rayle against one.' *Oblatrant* is probably, therefore, a word rare in Jonson's time, or even one made by him for this occasion. Not in Marston.

Furibund has become established. *N.E.D.* records it for 1490, Caxton, *Eneydos* 19. 72, and for 1535, Stewart, *Cron. Scot.* 2. 610. Not in Marston.

Fatuate, *pp. adj.*, rendered fatuous, or silly,—*obs.* Earliest use in *N.E.D.* is this of *Poetaster*. *Fatuate* as an intransitive verb, now archaic, is recorded for Blount, *Glossographia*, 1656-1681. Not in Marston.

Strenuous is now established only too well. *C.D.* records it in Milton, *Samson Ag.* 271; Sir T. Browne, *Christ Mor.* 1. 33. It occurs in Marston: *2 Ant. and Mell.* 5. 1. 3: 'The fist of strenuous vengeance is clutch'd.' Cf. also *1 Ant. and Mell.* Ind. 36.

5. 3. 523. Tumult. Cf. the following speeches from Lucian's *Lexiphanes*:

'Lexiphanes. I don't know what you will do to me, Sopolis, you and Lycinus, making me drink this medicine. For my part, I'm afraid this draught will prove a draft on my vocabulary.

Lycinus. Drink, and don't hesitate, so that you may think and speak hereafter in human fashion.

Lexiphanes. There, I obey and drink. Whew! What's this? Here's a great rumbling. I appear to have swallowed a ventriloquist.

Sop. Begin to vomit now. Good Lord! First this *μῶν* (*obs.*, = Lat. *num*), then after it has come up, *κᾶτα* (so then), then on their heels *ἦ δ' ὅς* (quod he), and *ἀμνηστῆ* (somehow), and *λῦστε* (fair sir), and *δῆπουθεν* (soothly), and that continual *ἄττα* (whatsoever). Strain yourself, though, and put your fingers down into your throat. You haven't yet cast up *ἱταρ* (hard by) or *σκορδινᾶσθαι* (to retch) or *τεντάφασθαι* (to do it again) or *σκόλεσθαι* (to rend yourself). A lot of things are still down below, and your belly is full of them. But it wouldn't be bad even if some of them should pass downwards; at any rate, *σιληπορδία* will make a great noise tumbling out along with a small gust of wind. Well, this fellow is clean now unless something is left over in his lower bowels. You take him next, Lycinus, and amend his education, and teach him what he should say.'

Lycinus then gives Lexiphanes full advice as to the authors he should study and the vocabulary he should avoid. Upon this speech is founded the admonition of Virgil to Crispinus.

5. 3. 525. Conscious dampe. *Conscious dampe* does not occur in Marston, but the two words are found separately. *Conscious* is found in the *Scourge* 8. 95; it has been ascribed to Crispinus in *Poetaster* 3. 3. 25 and 5. 3. 298 (cf. note). Cf. 2 *Ant and Mell.* 1. 140-2:

The sulphur *damps*,
That flew in winged lightning 'bout my couch,
Yet stick within my sense.

N.E.D. remarks on the figurative use of *conscious*: 'Attrib. to inanimate things as privy to, sharing in, or witnesses of human actions or secrets. Chiefly *poet.*' Under this head, the earliest citation is *Poetaster* 5. 3. 298. In various senses, *conscious* became common in the 17th cent. In the *Stage-Quarrel*, Small says (p. 107 note): 'Of the words vomited by Crispinus, I can find only one, "conscious," in What You Will [1. 1. 114].' Small's idea is that *What You Will* had appeared in the spring of 1601, and that it contained some of the words ascribed to Crispinus in *Poetaster*, but not

now found in Marston's works—the explanation being that Marston expunged from *What You Will* all the words ridiculed by Jonson except *conscious*.

5. 3. 534. *Prorumped*. This word is obsolete. The only example in *C.D.* is this from *Poetaster*. Not in Marston's works.

5. 3. 540. *Clutcht*. The verb *clutch* formerly meant 'to bend or crook' (cf. *King John* 2. 1. 589). *N.E.D.* says our present sense of 'to grasp or grip' came in with Marston. See 2 *Ant and Mell* 1. 1. 3; 3. 1. 46; 5. 1. 3. Cf. our note 5. 3. 302.

5. 3. 546. *Snarling gusts—quaking custard*. Cf. *Scourge* 1. 2. 4: 'Let Custards quake, my rage must freely runne,' where *custards* seem to be the white-livered gallants whom the writer has already referred to and now means to scourge. In the prologue to *Volpone* (1605) we have:

Nor quaking custards with fierce teeth affrighted,
Wherewith your rout are so delighted.

This looks like a hit at Marston; but the phrase *quaking custard* seems to have been common, and a stock matter of ridicule. Small (*Stage-Quarrel* 60 note) cites in this connection the Clown's song in *Wily Beguiled* (Hazlitt's *Dodsley* p. 229):

For she will so heel it,
And toe it, and trip it,
O, her buttocks will quake like a custard.

On the passage in *Volpone*, Gifford comments: 'In the *Poetaster* Marston (not Decker, as Whalley has it) throws up the words *quaking custard*: the allusion, however is not to this, but to a burlesque representation of a city feast, of which, in Jonson's days, an immense custard always made a conspicuous part. With this custard a number of foolish tricks were played, at the Lord Mayor's table, to the unspeakable delight of the guests: and some dramatic writer, perhaps, had transferred them, with improvements, to the stage, where they seem to have given equal pleasure.' In Halliwell, we find: '*Custard-politic*. The large custard prepared for the Lord Mayor's feast.'

Snarl (*snarling*) occurs in Shakespeare three times. *Gust* is not infrequent, in the sense of a sudden blast of wind. Probably the phrase here given had been used by Marston, and the combination seemed grotesque to Jonson.

5. 3. 548. *Obstupefact*, *pp.*, meaning *stupefied*, is obsolete. It is not in Marston. The only example of this form given in *N.E.D.* is this of *Poetaster*; but the verb *obstupefy* has become established.

5. 3. 552 ff. These pills. 'The whole of this speech, *mutatis mutandis* is taken from the very excellent advice which Lycinus gives to Lexiphanes.' (G.) See Introduction.

5. 3. 565. Tutor. What were Marston's attainments in the classics we do not know: he took the B.A. at Oxford in two years, and must have been able to read Greek. But few scholars of that time can have had much classical learning in the eyes of Ben Jonson, though the latter was not a graduate of either university (cf. *Conversations* p. 19).

5. 3. 574. Gallo-belgick. Cf. *Epigram* 92, The New Cry:

They carry in their pockets Tacitus,
And the Gazetti, or Gallo-Belgicus.

In the *Character of a London Diurnal*, John Cleveland tells us (*Works*, 1699, pp. 83-4): 'The Original Sinner in this kind was Dutch, *Gallobelgicus* the Protoplast, and the modern *Mercuries* but *Hans-en-kelders*.' As has been pointed out by George Chalmers (*Life of Ruddiman*, 1794, pp. 102-5), the *Mercurius Gallo-Belgicus* was not a 'Diurnal,' as the reference in Cleveland might imply, but a kind of Annual Register, established at Cologne in 1588, and written in Latin. From the *Brit. Mus. Cat.* (Period. Publ. Cologne) we take the following description: '*Mercurius Gallobelgicus*: sive rerum in Gallia at Belgio potissimum: Hispania, quoque, Italia, Anglia, Germania, Polonia, vicinisque locis ab anno 1588 usque ad Martium anni praesentis 1594 gestarum, nuncius . . . auctore . . . M. Jansonio [pseud., i. e. Michael ab Isselt]. Editio altera, ab infinitis mendis repurgata, etc. *Colonia Agrippina*, 1594. 8°. 9072. aa 9. *Tom. 1 only*.' Of the 18 volumes published at Frankfurt, by Janson and others, 1596-1630, the British Museum has all but 14-16; also an English translation of the periodical for 1614, printed in London in that year. As the Gallo-Belgicus dealt with current events in Latin, it undoubtedly had resort to some words that 'would have made Quintilian stare and gasp,' and Ben Jonson found in its style a fit source for Marston. In the *Staple of News*, Jonson gives a satirical account of early London news gathering, with allusions to Nathaniel Butter, one of the first Englishmen to issue a regular news-sheet (cf. Dr. D. Winter's edition of this play, for a full discussion of Elizabethan journalism).

5. 3. 589. Locket vp. Fleay comments (*Chr.* 1. 369): "With the locking up of Crispinus in some dark place compare the imprisonment of Malvolio in *Twelfth Night*."

5. 3. 593. Branded. Cicero, *Pro Sex. Roscio Amerino* 20, speaks of the early punishment of calumniators by branding on the forehead with a K. It has been thought that this might have been in accordance with the *Lex Remmia* (cf. *Poetaster* 5. 3. 223 and note), of which little is known. Fleay (*Chr.* 1. 369) remarks upon 'the consummate impudence of Jonson, who had been marked with the

Tyburn T, in arraigning Crispinus under the *Lex Remmia* that he might be branded with the C of calumny.'

5. 3. 599. **That coate, and cap.** The fantastic and parti-colored cloak and cap of a court-fool. Cf. *Satiromastix* p. 246: 'Holde I pray, holde, by Sefu I haue put vpon my heade, a fine deuice, to make you laugh, tis not your fooles Cap Master Horace, which you couer'd your Poetasters in, but a fine tricke, ha, ha, is iumbling in my braine.'

5. 3. 605. **Oath.** Cf. the oath administered by Sir Vaughan to Horace in *Satiromastix* (pp. 261-3).

5. 3. 611-613. **Tauernes, . . . chambers.** The *two-penny galleries* of the Elizabethan playhouse seem to have held a questionable gathering of 'prentices, would-be gallants, and members of the *demi-monde*. The actors' *tiring-house* was at the back of the stage, upon which it opened (cf. the De Witte picture of the Swan) by two doors. The *puisne*, or Inns-of-Court freshman, was frequently a mark for unscrupulous players and for hangers-on of the theatre.

Gifford notes: 'Mr. Malone thinks the observation of Pope, namely, that "players in Shakespeare's time were led into the *buttery* by the steward, not placed at the lord's table," originated from an expression in the *Taming of the Shrew* [Ind. 1. 102.]:

"Go, sirrah, take them to the buttery," &c.

But there can, I think, be little doubt that Pope had this very passage of Jonson, which has so strangely escaped the commentators, in his thoughts; at any rate, it is fully sufficient to justify the assertion. With great deference to Mr. Malone, I conceive that even the respectable names he mentions, Heminge, Burbage, and Lowin, were seldom to be found at "my lord's table or my ladie's toilette." Shakespeare and, above all, Jonson were, it is to be presumed, free of both; not, however, as players, but as distinguished writers; indeed Jonson's familiar friends are well known to have been among the first for rank and talents in the state.'

Now whatever may be our conclusion as to the source of Pope's idea concerning the social status of Elizabethan players, it is to be hoped that the poet at least avoided Gifford's error of basing any conclusion as to actors upon this passage of *Poetaster*. For neither Marston nor Dekker was ever, so far as we know, an actor, and Jonson's sneers at their haunts and associates has nothing whatever to do with the question of the social privileges or limitations of 'stagers.' It was not at all to the 'quality' the poetaster and his journeymen professed that Jonson here alluded: their personal character, he asserted, barred them from precincts open to himself.

5. 3. 623-4. **Vnder the bastoun.** On penalty of being cudgelled. Dekker, in *The Wonderfull Yeare* (ed. Grosart, 1. 78), says that

the man who goes into print must 'indure to see his lines torne pittifully on the rack: suffer his Muse to take the *Bastoone*, yea the very stab.'

5. 3. 626. *Gent.* This early use of the now vulgar or derisive form *gent.*, for gentlemen, is interesting. *N.E.D.* gives as its first occurrence: '1564 in Heath *Grocers' Comp.* (1869) 12 To make a supper to divers gentlemen of Gray's Inne, for the great amitie betweene them and the Middle Temple *gents.*'

5. 3. 628. *Vntrussers.* This allusion is primarily to Marston, whose first book, the *Scourge of Villanie* (1598), Proemium, begins:

I bear the scourge of just Rhamnusia,
Lashing the lewdness of Britannia.

Jonson alludes to the *Scourge* in *Every Man Out* 2. 1, where he makes Puntarvolo call Carlo Buffone 'thou Grand Scourge, or Second Untruss of the time.' The first Untruss was Marston, and Carlo deserved the title of Second Untruss because of his biting tongue.

Rumpatur, . . . *invidia*. Cf. Martial, *Sat.* 9. 97. 11-12:

Rumpitur invidia, quod amamur quodque probamur:
Rumpatur, quisquis rumpitur invidia.

This may be translated:

He is bursting with envy because I am loved and praised;
Whoever is bursting with envy, let him burst.

R. 3-4. *Apologetical Dialogue.* This dialogue must have been written soon after the first production of *Poetaster*, which raised the storm of protest from the partisans of players, citizens, and captains that the Dialogue was intended to deprecate. By December 21, 1601, when *Poetaster* was entered on the *Stationers' Register*, the Dialogue had been composed, but not yet suffered to be spoken or to be set up in type. It was evidently designed to admit of Jonson's addressing his audience in his own person, and upon the one occasion when it was spoken on the stage, it may well have been shared in by our author. As an apology it is a remarkable indication of just how humble Ben Jonson could be when he set his mind to it.

R. 13. *Non* . . . *morum.* To paraphrase: 'Not greyness in years, but wisdom in manners, deserves to be praised.'

A. D. 1. Ward observes (*Eng. Dram. Lit.* 2. 360): 'In this [Apologetical Dialogue] he sought to furnish a plain exposition of his motives in adopting the method of self vindication which the play exemplifies; and after the fashion of an Aristophanic parabasis, addresses himself directly to the audience, before which he probably appeared in *propria personâ*.'

Both the Apologetical dialogue and the Dedication of *Poetaster* have much in common with *Discoveries*, *De bonis et malis*; *de innocentia*.

A. D. 5. Is he guilty of 'hem? A vague reference to the charges of arrogance, filching by translation, censure of good citizens, satirizing of soldiers and lawyers, made against Jonson after the appearance of *Poetaster*.

A. D. 32. Beares-Colledge. i. e. Bear-garden, on the Bank-side. Cf. Hentzner, *Acct. of Eng.* p. 42: 'There is still another place, built in the form of a Theatre, which serves for the baiting of Bulls and Bears, they are fastened behind, and then worried by great English bull-dogs; but not without great risque to the dogs, from the horns of the one, and the teeth of the other; and it sometimes happens they are killed upon the spot; fresh ones are immediately supplied in the place of those that are wounded, or tired.'

A. D. 54. Improbior . . . cinaedo. Juvenal, *Sat.* 4. 106: 'More shameless than a profligate writing satire.'

A. D. 63. Salt. Gifford comments: 'From Horace [*Sat.* 1. 10. 4], *At idem, quod sale multo Urbem defricuit.*' Cf. *Volpone*, Prol.:

'All gall and copperas from his ink he draineth,
Only a little salt remaineth,
Wherewith he'll rub your cheeks, till red with laughter,
They shall look fresh a week after.'

A. D. 69. Lawyers. Cf. *Satiromastix* p. 244: 'Tuc. Ile tell thee why, because th' ast entred Actions of assault and battery, against a companie of honourable and worshipfull Fathers of the law: you wrangling rascall, law is one of the pillars ath land, and if thou beest bound too't (as I hope thou shalt bee) thou't proove a skip-Jacke, thou't be whipt.'

A. D. 72. Whalley cites Martial 10. 33. 10: *Parcere personis, dicere de vitiis*. Cf. the Trebatius dialogue, 3. 5. 133-4, where Jonson rejects Horace, *Sat.* 2. 1. 84-5, and writes:

Sharp, yet modest rimes,
That spare men's persons, and but tax their crimes.

A. D. 100. Grasse-hoppers. Cf. *Volpone* 3. 2: 'Ah me, I have ta'en a grasshopper by the wing.' Upon which Gifford has noted: "'This," says Upton, who merely copies Erasmus (*in Adag.*) "was a proverb of the poet Archilochus, as Lucian tells us in the beginning of his *Pseudologista*." It is the locust, or cicada, that is referred to here, not our common grasshopper.

A. D. 107. Tentas? Ovid, *Trist.* 4. 10. 21, ed. Merkel, has *temptas*.

A. D. 117. Vnto true Souldiers. This was afterward printed as 108 of the *Epigrams*, which, writes Whalley, 'seems to have been written as a kind of compensation for the character of Captain Tucca, in that play.' But Gifford demurs: 'This was written before the *Poetaster*. Could not Whalley see that it alluded to the *captain* in the preceding epigram ['To captain Hungry']? If there was any soldier stupid enough to take the character of Tucca as a reflection on the army, he was not to be reclaimed to sense by the power of verse. Jonson produced the epigram in his *Apology* to shew that he entertained no disrespectful opinion of the profession of a soldier.'

Yet Whalley may be right, for Jonson speaks of 'an Epigram I *here* have made,' which might mean that he had written Epigram 108 after *Poetaster*, and especially for the Apologetical Dialogue.

A. D. 124. Actions. Cf. 4. 7. 20, and note.

A. D. 141. Nor the vntrussers? Referring, of course, to Dekker and Marston.

A. D. 148-9. Arm'd . . . themselues. Archilochus was a Greek poet who flourished about 700 B. C. and was celebrated for his powerful lampoons. Pliny (*Nat. Hist.* 36 ch. 4) records the following anecdote of the sculptors Bupalis and Athenis: 'These last were contemporaries of the poet Hipponax, who, it is well known, lived in the sixtieth Olympiad. . . . Hipponax being a man notorious for his ugliness, the two artists, by way of joke, exhibited a statue of him for the ridicule of the public. Indignant at this, the poet emptied upon them all the bitterness of his verses; to such an extent indeed, that, as some believe, they were driven to hang themselves in despair.' Pliny goes on to disprove this story, but his version of it may well have been the source of this allusion in Jonson.

A. D. 150. Irish rats. It was formerly believed that Irish rats could be extirpated by rimed charms or by anathemas in verse. Cf. *Staple of News*, end of act 4; *As You Like It* 3. 2. 188; S. Baring-Gould, *Curious Myths of the Middle Ages*, 1869, *Piper of Hameln* and *Bishop Hatto*.

A. D. 151. Stampe. 'This sentiment, which Jonson repeats in his dedication of the *Fox*, is from Martial.' (G.)

A. D. 153. Barber-Surgeons. Cf. Wheatley and Cunningham, *London* 1. 102-4: 'The barbers of London and the surgeons of London were formerly distinct companies, and were first united when Holbein's picture was painted, in the 32d of Henry VIII. This union of corporate interests was dissolved in 1745, but barbers continued for many years to let blood; though it would be difficult now, even in a remote country town, to find the two misteries united in any other shape than a barber's pole.'

A. D. 159. Tabacco. Jonson has much to say of tobacco in *Every Man In* 3. 2; *Every Man Out* 3. 1; *Alchemist* 1. 1. See also Hentz-

ner's *Journey into England* p. 43; and *A Counterblaste to Tobacco*, by James I., 1604.

A. D. 161-6. When . . . man. From Juvenal, *Sat.* 13. 193-5, as noted by Gifford, who says *Sat.* 14 by mistake. Cf. also lines 191-2 of the *Satire*.

A. D. 168-70. Let . . . best. The passage is ambiguous, but the sequence of ideas is made clear by the following arrangement:

Let 'hem goe,
And vse their tongues, the treasure of the foole,
Who makes his gayne, by speaking worst, of best.

The original obscurity is so great, and yet the solution so obvious, that I incline to believe the text was here muddled by the printer and not corrected by Jonson. Cf. *Discoveries: Acutius cernuntur vita quam virtutes*.

A. D. 172. Rayling. In the prologue to *Volpone* Jonson returns to this charge.

A. D. 181. Scarse . . . yeere. Cf. speech of Envy 14-15, and note; *Volpone*, prologue; also *Satiromastix* p. 259: 'You and your Itchy Poetry breake out like Christmas, but once a yeare.'

A. D. 186. Colts-foote. *Coltsfoot*—so called from the shape of its leaves—is the *Tussilago farfara*, formerly used as an expectorant.

A. D. 188-9. Then . . . made. Gifford notes the allusion to Persius, *Prol.* 10.

A. D. 206. *Ibidea*. Cf. Pliny (*Nat. Hist.* bk. 8, ch. 41): 'The bird also, which is called the *ibis*, a native of the same country of Egypt, has shewn us some things of a similar nature [i. e. methods of medical treatment]. By means of its hooked beak, it laves the body through that part, by which it is especially necessary for health that the residuous food should be discharged.'

A. D. 211. *Tragœdie*. Jonson's next play was *Sejanus*, which was acted in 1603 by Shakespeare's company at the Globe. But neither did tragedy seem to have a 'kind aspect': 'Though much applauded by the fashionable part of the audience,' says Gifford, 'it proved "caviare to the general," and experienced considerable opposition. . . . Subsequently it seems to have acquired some degree of popularity. Jonson says that it had outlived the malice of its enemies, when he republished it in folio, in 1616; and it was one of the first plays revived after the Restoration.' Cf. Jonson's dedication to Lord Aubigne; also *Conversations* p. 22: 'Northampton was his mortall enimie for beating, on a St. George's day, one of his attenders: He was called before the Councell for his *Sejanus*, and accused both of poperie and treason by him.'

A. D. 213-5. Where . . . me. Cf. *Par. Lost* 7. 31: 'Fit audience find, tho' few.' See further notes on this passage in the Introduction, 'Literary Sources.'

A. D. 215. Once. '*Once* is used here in a sense in which it frequently occurs with our old writers—that is, emphatically, *Once for all*.' (G.)

A. D. 220. Halfe my nights. Cf. *C. Revels* 3. 2, where Anaides says of Crites-Jonson: 'Fough! he smells all lamp-oil with studying by candle-light.'

A. D. 221-3. These impressive lines are an imitation of Juvenal, *Sat.* 7. 28-9.

Concerning the *darke pale face*, Cunningham says (GC. 2. 582): 'This exactly corresponds with the appearance of Jonson in the Hardwicke portrait, and [is] as unlike as may be to the "parboiled face full of pocky holes and pimples," "the face punched full of oylet holes like the cover of a warming pan," and "the most ungodly face, like a rotten russet apple when 'tis bruised," of the *Satiromastix*. Aubrey also says that "he was (or rather had been) of a clear and faire skin."'

As for *bayes*, the following passage from *Lingua* (cf. Hazlitt's *Dodsley* 9. 416) is cited by Small (*Stage-Quarrel* 2) as an allusion to Jonson: '*Phantastes*. That fellow in the bays, methinks I should have known him; O, 'tis Comedus, 'tis so; but he has become nowadays something humorous, and too—too—satirical up and down, like his great grandfather, Aristophanes.'—*Lingua* was published anonymously in 1607, but is thought to have been written in Elizabeth's time.

A. D. 224-6. Cf. *Underwoods* 41, the Ode to Himself, which Gifford thinks was written about the time of the production of *Poetaster*:

And since our dainty age,
Cannot endure reproof,
Make not thyself a page,
To that strumpet the stage,
But sing high and aloof,
Safe from the wolf's black jaw, and the dull ass's hoof.

The principall Comœdians. For *Cynthia's Revels*, acted in 1600, we have given in folio 1616 the names of N. Field. S. Pavy, T. Day, J. Underwood, R. Baxter, J. Frost.

Nat. Field. Cf. *Conversations* p. 11: 'Nid Field was his schollar, and he had read him the Satyres of Horace, and some Epigrames of Martiall.'

Field was the only one of these actors to become famous. He was born in 1587, in which year also his father died. The Rev. John Field had been an opponent of the theatre, but in 1600 the son was acting in *Cynthia's Revels*. His first recorded part is that of Bussy d'Ambois, in Chapman's play. In 1609 he played in *Epicoene*. Collier (*Stage* 1. 415-7) shows Field and Underwood to have become

members of his majesty's players. Field's first drama was *A Woman is a Weathercock*, 4to 1612. He collaborated with Massinger on the *Fatal Dowry*, and these two, with Robert Daborne, once wrote a letter to Henslowe asking a loan to free them from prison (*Malone's Shakespeare*, by Boswell, 3. 337). Field also collaborated with John Fletcher (Fleay, *Chr.* 1. 171 ff.). In *Bartholomew Fair* (1614) 5. 3. Jonson compliments Field by comparing him as an actor with Burbage. Chapman has some lines 'To his loved Son, Nat. Field, and his Weathercock Woman.' Field died in 1633.

Sal. Pavy. Salathiel (or Salmon) Pavey died at 13, and Jonson wrote for him the touching epitaph printed by Gifford as 120 of the *Epigrams*. 'The subject of this beautiful epitaph acted in *Cynthia's Revels*, and in the *Poetaster*, 1600 and 1601, in which year he probably died. The poet speaks of him with interest and affection, and it cannot be doubted that he was a boy of extraordinary talents.' (G.)

Tho. Day. Concerning this actor I have found no information.

Ioh. Underwood. The following is drawn from Collier, *Memoirs of Actors* 224-232.—Underwood became a member of the king's players, Collier thinks as early as 1610. In 1611 he acted in *Catiline*. In his *History of the Stage* (3. 433) Collier says that Underwood became a sharer in the Globe, Blackfriars, and Curtain theatres. He died about October 1624, aged about 40. Collier prints his will, which left his shares in the theatres to his children.

In a note on Crites (at his entrance, 1. 1.) in *Cynthia's Revels*, Gifford says: 'It appears that the boy who performed this laborious part was John Underwood.'

Will. Ostler. In his *Memoir of Alleyn*, Collier gives a list of the King's Men dated April 1604, containing the name Hostler, which he believes = Ostler, supposing the boy to have been drafted to play women's parts. In 1610 Ostler was acting in the *Alchemist*, and in 1611 in *Catiline*. Gifford (GC. 2. 464) assumes that he played the part of Julia in *Poetaster*. Collier (*Memoirs of Actors* 202-5) finds reason to conjecture that Ostler had ended his career in 1623. In the *Scourge of Folly* (ed. Grosart, 2. 31), John Davies of Hereford addresses *Epigram* 205 'To the Roscius of these times Mr. W. Ostler.' Davies calls Ostler 'sole king of actors,' and ends:

But if thou plaist thy dying part as well
As thy stage-parts thou hast no part in hell.

Tho. Marton. No information is forthcoming concerning this actor.

Master of Revells. Edmund Tilney was appointed Master of the Revels July 24, 1579, and retired in 1608 owing to age and infirmity. He was succeeded by his deputy, Sir George Buc.

The reversion of the Mastership of the Revels was granted to Ben Jonson in 1621, but he did not live to hold the office. The following passage in *Satiromastix* (p. 231) has been interpreted by Malone (*Shakespeare*, I part 1, 400 note) to prove that Jonson was seeking the reversion of the office when Dekker wrote his satire: 'Sir Vaughan . . . Master Horace, let your wittes inhabite in your right places; if I fall sansomely vpon the Widdow, I haue some cossens Garman at Court, shall beget you the reuersion of the Master of the King's Reuels, or else be his Lord of Mis-rule nowe at Christmas.'

GLOSSARY

This Glossary is designed to include all words found in *Poetaster* which are obsolete, archaic, dialectal, or rare; current words used in obsolete, archaic, or exceptional senses; and, so far as practicable, archaic or peculiar phrases. Current words in current senses have been occasionally included, in order to facilitate the interpretation of obscure or otherwise difficult passages. A single reference to act, scene, and line has usually been deemed sufficient, except in the case of words rare or of doubtful meaning, where every occurrence has been recorded. When a word now in good use has been employed by Jonson in an obsolete or rare sense, and again in a modern sense, the Glossary usually cites only the unfamiliar usage. Etymologies have in general been given only for one of two objects: 1) to call attention to Jonson's habit of using words of Latin origin in their original sense; 2) to show ground for peculiar interpretation. Verbs have been distinguished as transitive or intransitive only in special cases.

A dagger preceding a word indicates that the word is obsolete; preceding a definition, that the word is obsolete in the particular sense required. Parallel lines before a word show that it has never become naturalized in English. Other signs and abbreviations are those common in the dictionaries.

The words disgorge by Crispinus-Marston in Act 5, being fully discussed in the notes, are here indicated by asterisks.

A

†A', *pron.* He. 3. 2. 19; 3. 4. 102.

†A', *prep.* Of. 1. 1. 14.

Abated, *pp.* [*a.* OF. *abatre*, *abattre* to overthrow, *f. a* to, *battre* to beat.] †Subdued; put an end to. E. 31.

Abiect, *n.* †A base, degraded, or worthless thing. 1. 3. 59.

Absolve, *v.* [*ad.* Lat. *absolvere* to loosen, free.] †To clear off or discharge liabilities. 3. 4. 70.

Abstracted, *pp. adj.* †Abstruse; difficult. A.D. 194.

Acceptive, *adj.* †Willing to receive or accept. 3. 4. 95.

Accommodate, *v.* †To fit, or make acceptable, to. (An *obs.* and *rare* constr. is to accommodate a thing to a person. *NED.*) 3. 4. 303.

Accost, *v.* To approach, draw near to. *Arch.* 2. 2. 91. Cf. note.

Action, *n.* 1) A hostile engagement; fight. 3. 4. 109.

2) †Acting of plays. 3. 4. 211.

3) (a) General conduct; (b) acting. 1. 2. 62.

†Admirable, *adv.* Wonderfully; remarkably. 3. 4. 260.

Admir'd, *pp. adj.* Wondered at. *Arch.* 5. 1. 138.

Admittance, *n.* †Admission, in the sense of concession. 4. 8. 29.

Advanee, v. To raise, exalt in rank or reputation. *Arch.* 5. 1. 53; 5. 3. 317.

†**Affect, n.** Affection. 4. 9. 19.

Affect, v. 1) To like; show preference for. *Arch.* 3. 1. 55; 5. 3. 341.

2) †To effect; obtain. R. 11.

3) a) †Aspire to; (b) assume. 5. 3. 627.

Affected, pp. Disposed, inclined. 3. 1. 124.

Affright, v. To frighten. *Arch.* 3. 5. 85.

Aforehand, adv. Previously. *Arch.* and *dial.* 1. 2. 23.

After, adv. Afterward. 1. 3. 6.

After, prep. Like; in the manner of. 5. 1. 79.

Agnomination, n. [Lat. *agnomen*, a second cognomen.] Allusion through one word to another. (Cf. *agnominate*, to nickname.) 3. 1. 97.

Aire, n. †A sprightly song? 2. 2. 207.

All and some, n. phr. Each member of the whole. *Arch.* 5. 3. 301.

||**Altitonans, adj.** [Lat., thundering from on high.] An epithet of Jupiter. 4. 5. 217.

†**Ambrosiack, adj.** Ambrosial. 4. 5. 203.

†**An, conj.** (A shortened form of And = if.) If. 3. 4. 52.

†**And, conj.** If. 1. 1. 35, *et passim*.

Anon, adv. †Immediately. 1. 3. 60, *et passim*.

Approue, v. 1) †To prove. 5. 1. 116.

2) †*Phr.*, Approue in: to concur in, approve of. 2. 2. 9.

†**Apt, v.** [ad. Lat. *aptus*, fitted, f. *apere*, to fasten, attach.]

1) To prompt; direct. 1. 2. 107.

2) To incline; dispose (to). A.D. 204.

Arch, n. †A style of head-dress. 3. 1. 56.

Argue, v. tr. †To accuse. P. 17.

Arme-hole, n. The arm-pit. *Obs.* or *arch.* 3. 4. 388.

Armorie, n. Armor collectively; weapons. *Arch.* 4. 4. 46.

†**Arse, n.** The buttocks. 4. 7. 22.

†**As, pron.** Which. A.D. 217.

As, conj. As if; as though. *Arch.* 3. 5. 42; 5. 1. 64.

As, conj. adv. †That. A.D. 13, 130.

Aspire, v. 1) *intr.* To rise like an exhalation; to mount heavenward. 1. 1. 2; 1. 1. 88.

2) *tr.* †To mount up to; reach, attain. 3. 5. 30.

Assai'd, pp. †Ventured, dared (with inf.). 3. 5. 76.

Attend, v. 1) †To await; look for (a person). 1. 2. 159, *et passim*. 2) To listen to. *Arch.* 2. 2. 188.

Autenticall, adj. (*Obs.* form of Authentical.) Trustworthy; deserving of respect. *Arch.* 4. 9. 29.

Auoid, v. †To send away; expel. 5. 3. 20.

Award, v. †To sentence (to do, or to suffer, something). 5. 3. 593.

Away, adv. Phr., Away with: to tolerate, endure. *Arch.* 3. 4. 296.

Ay, interj. Phr., Ay me! Alas! Ah me! *Arch.* 4. 9. 48; 95. (Cf. Glossary, s. v. *I*, and Notes, E. 3.)

B

Back-face, *n.* A face looking backward: *e. g.*, of Janus, the face thought of as turned backward or away. *Nonce word?* 1. 2. 147.

Back-side, *n.* †The rear of a dwelling. 2. 1. 13.

Baffull, *v.* (A form of *baffle*.) †To disgrace; confound. A.D. 146.

Balke, *v.* To disappoint. 1. 2. 228.

Balsamum, *n.* 1) Balsam, a valued gum. 2. 1. 60.

2) A term of endearment. 2. 1. 72.

Band, *n.* A neckband, or collar. 5. 3. 197. Cf. note.

Ban-dog, *n.* A dog needing to be chained up; a watch-dog. Often applied, as here, to the sergeants of the Counter, or debtors' prison. 3. 4. 4. Cf. note.

Bane, *n.* Fatal mischief; woe. Now *poet.* 5. 2. 68.

||**Barathrum**, *n.* [Lat., adapted from Gr. *βάραθρον*.] A pit or gulf. 3. 4. 298. Cf. note.

Barmy, *adj.* Full of barm, or froth. (*Phr.*, Barmy-froth.) 5. 3. 294, 511, 515. Cf. note.

Base, *n.* A plaited skirt, of cloth, velvet, or rich brocade, appended to the doublet, and reaching from the waist to the knee, common in the Tudor period. *NED.* 3. 1. 74.

Base, *adj.* 1) Low in the social scale; plebeian. *Arch.* 3. 4. 110? 4. 5. 20; 4. 7. 42 (this in both senses).

2) Low in the moral scale. *Pas-sim*.

Bastinado, *v.* To beat, as with a stick. *Arch.* 5. 3. 400.

Bastoun, *n.* Baston or baton, a cudgel or club. 5. 3. 624. Cf. note.

Bawd, *n.* In general sense, a go-between, pander. 4. 3. 117.

Be, *v.* pl. *Are.* *Obs. exc. dial.* 4. 2. 1; 5. 3. 400.

Because, *conj.* †In order that; so that. 4. 7. 29, 33.

Behaiours, *n.* pl. Deportment. 2. 1. 167.

†**Beholding**, *adj.* Under obligation, indebted. 1. 2. 162.

Belike, *adv.* Probably; possibly. *Arch.* or *dial.* 1. 2. 187.

†**Bescumber**, *v.* To void excrement upon. 5. 3. 314.

†**Bespawle**, *v.* To bespatter with saliva. 5. 3. 297.

†**Best-best**, *adj.* Superlatively excellent. 5. 3. 473.

†**Better cheape**, *adv. phr.* At a lower price. This expression is built upon the *obs. n.* Cheap, meaning originally 'bargaining, barter,' etc. Good cheap therefore means 'on advantageous terms, at a low price.' 1. 2. 209.

Betwixt, *prep.* Between. *Arch.* and *poet.* 2. 1. 59.

Bin, *pp.* †*Obs.* form of *been*. 5. 3. 376.

Blaunch't, *pp. adj.* *Obs.* form of Blanched. 4. 8. 17.

Blaz'd, *pp.* †Described, portrayed—as if heraldically blazoned. 5. 3. 363.

Blazond, *pp.* Blazoned; clearly painted or described. 1. 2. 57.

Block, *n.* Orig. a form or mould for shaping a hat; here = kind, style. *Arch.* 4. 5. 158. Cf. note.

Bodies, *n.* pl. (The 16th and 17th cent. spelling of *Bodice*.) Formerly. An inner garment for the

upper part of the body, quilted and strengthened with whalebone (worn chiefly by women, but also by men); a corset, stays; freq. called a pair of bodies (bodice) 'a pair of stays.' *NED.*, s. v. Bodice. 2. 1. 70.

Bodkin, *n.* A long hairpin. 3. 1. 52, 58.

Booth, *n.* A temporary or make-shift dwelling. 1. 2. 90.

Bountie, *n.* †Kindness; beneficence. 4. 6. 62, 63.

Braue, *adj.* 1) Worthy, excellent, 'fine.' *Arch.* 1. 2. 207.

2) Of high rank? Fine and elegant? *Arch.* 2. 1. 145.

Bribe, *v.* (a) To obtain by hire or reward; (b) †to extort; steal. 4. 8. 28.

Briefe, *adj.* †*Phr.*, Be briefe: be expeditious, quick. 1. 1. 8.

Bring knowne, *v. phr.* To make acquainted. *Arch.* 3. 1. 251-2.

Brize, *n.* (*Obs.* form of Breeze.) A gad-fly. 3. 1. 261. Cf. note.

Broker, *n.* A retailer (*obs.*); esp. a second hand dealer, pawnbroker. 2. 2. 236. Cf. note.

Brooke, *v.* To endure; tolerate. *Obs.* or *arch.* 4. 3. 91.

Bruit, *n.* Rumor, tidings. *Arch.* 5. 2. 73.

Buffon, *n.* A buffoon; wag; railer. A.D. 176.

Buffon, *adj.* Addicted to low raillery. *Arch.* 5. 3. 382.

Bully, *n.* †A term of endearment and familiarity, orig. applied to either sex: sweetheart, darling. Later applied to men only, implying friendly admiration: good friend, fine fellow, 'gallant.' Often prefixed as a sort of title to the name or designation of the person

addressed, as in Shaks., 'bully Bottom,' 'bully doctor.' *Obs.* exc. *arch.* *NED.* 5. 3. 160.

†**Bumrowle**, *n.* Bumroll, a sort of bustle. 2. 1. 70. Cf. note.

Burst, *pp. adj.* †Shattered; broken. 3. 5. 23.

Buskin, *n.* 1) A covering for the foot and leg reaching to the calf, or to the knee; a half-boot. *NED.* (a) Of the tragedian. 1. 1. 18; 5. 3. 266. (b) For ordinary wear. 3. 4. 292.

2) Buskins: a nickname for a 'tribune,' or city magistrate. 5. 3. 90.

By, *prep.* †Of; concerning; against. 3. 4. 314; 5. 3. 72, 109.

By-course, *n.* An irregular or disreputable course of action. 1. 2. 81.

C

||**Caduceus**, *n.* The herald's wand carried by Mercury, pictured with two serpents twined about it. 4. 4. 14. Cf. note.

Caitive, *adj.* (A form of Caitiff.) Worthless; vile. 5. 3. 458.

Cam'rade, *n.* [ad. Sp. *camarada*, orig. 'chamberful', then 'chamber-mate'; F. *camarade*, *camerade*.] Comrade, here with something of the earlier sense of chamber-mate, tent-fellow, and so associate and equal. 1. 2. 37.

||**Cantharides**, *n.* Pl. of *cantharis*, a beetle known as the Spanish fly. The term here means a biting scoundrel. 5. 3. 436. Cf. note.

Cargo, *n.* †A term of contempt or opprobrium. 5. 3. 459.

Carrier, n. A messenger; one who fetches and carries. 1. 2. 173.

Case, n. 1) †An animal's skin or hide. 5. 3. 651.

2) †A pair; brace. 5. 3. 396. Cf. note.

3) *Phr.*, In case: in condition. *Obs.* or *arch.* 1. 3. 13.

Cast, v. To vomit. *Arch.* and *dial.* 1. 1. 10.

Catamite, n. [ad. Lat. *Catamitus*, f. *Ganymedes*, the name of Jove's cup-bearer.] A boy kept for unnatural purposes. *NED.* 4. 5. 66.

Catch-pole, n. [a. med. Lat. *cacepollus*, lit. chase-fowl.] A sheriff's officer, esp. one who arrests for debt. *Obs.*? 3. 4. 18. Cf. note.

Cates, n. pl. Choice viands, dainties. 4. 5. 41.

Censure, n. [ad. Lat. *censura*, censorship, judgment.] Judgment, opinion, criticism. *Arch.* 1. 2. 259; 3. 5. 123, *et passim*.

||**Centum viri, n.** pl. Members of the ancient Roman court dealing with common causes. 3. 4. 57. Cf. note.

Certified, pp. †Reassured, satisfied. 4. 2. 66.

Chace, v. intr. †To hunt? 5. 1. 26.

Challenge, v. To assert claim to; demand or call for. *Arch.* 5. 3. 52.

Character, n. A sign, an evidence, esp. of moral qualities. *Arch.* 2. 2. 32.

Charme, n. [ad. Lat. *carmen*, a song.] A chorus, a singing in concert. *Arch.* 2. 2. 216.

Cheape, adj. Of slight value or account; *phr.*, Make cheape: to bring into contempt. 1. 2. 46.

†**Cheape, adv.** A derivative of the *obs. n.* *Cheap*, meaning 'bargain.' Cf. note. 1. 2. 209.

Check, v. To rebuke; censure. *Arch.* or *dial.* 3. 5. 111.

†**Cheu'rill, adj.** Of the nature of cheverel-leather; yielding, elastic. 1. 2. 137. Cf. note.

Chide, v. †*Phr.*, Chide at: to scold. 2. 2. 60.

Chiefe, n. The head or principal part of the escutcheon, occupying the upper third part of the shield . . . *NED.* 2. 1. 102. Cf. note.

***Chil-blain'd, adj.** 5. 3. 296, 504 (cf note), 507.

Choice, adj. 1) †Preferred, chosen. 3. 5. 48.

2) †Careful in choosing; discriminating. 4. 8. 9.

Chose, pp. A shortened form of chosen. Occasional in *ME.*, but very frequent in the 18th c. *NED.* 5. 3. 411.

Chymæra, n. A fancy, delusion. 1. 2. 206.

Citie mannerly, adj. phr. †According to the citizens' ways; bourgeois. 4. 1. 35.

Citi-sin, n. Citizen (a quibble). 2. 1. 127.

Clarified, pp. adj. Clear, refined; esp. high-pitched, thin. 4. 5. 5.

Clarke, n. *Obs.* form of Clerk. 4. 3. 122.

Clem, v. tr. To starve. *Obs.* exc. *dial.* 1. 2. 194.

Clog, n. A weight attached to the leg or neck to impede motion or prevent escape. 4. 2. 60.

Close, adj. Hidden or secluded. 4. 9. 47; 5. 3. 122.

Closet, *n.* †A private apartment in the royal residence. 4. 2. 64.

Cloth, *n.* †Apparel. 3. 4. 376.

Cloth, *v.* *Obs.* form of Clothe. A.D. 159.

*Clumsie, *adj.* †Benumbed or stiffened with cold. 5. 3. 296. Cf. note.

*Clutch, *v.* 5. 3. 302, 540 (clutcht; see note), 541, 542.

Clyster, *n.* An enema. Possibly here a syringe used for injection. A.D. 207.

Cockatrice, *n.* A loose woman; a mistress. (Orig. A fabulous monster reputed to be hatched by a serpent from a cock's egg, . . . and supposed to have the power of killing by the glance of its eye; a basilisk. *CD.*) 3. 4. 202 (cf. note), *et passim*.

Collied, *pp.* [*f. colly*, to blacken with coal-dust or soot. Cf. *collow*—soot, smut.] Begrimed, blackened. *Arch.* 4. 5. 135.

Come, *v.* †*Phr.*, Come at [= Lat. *accedere*]: to approach, come to. 3. 4. 347.

Commend, *v.* 1) To praise. *Arch.* 2. 2. 35.

2) To recommend to favorable attention. 3. 4. 373.

Commended, *pp.* Flatteringly reported? *Arch.* 2. 2. 93.

Commiserate, *v.* To take pity on, without object expressed. (This intr. use appears to be *obs.*) 3. 3. 31.

Committed, *pp.* Embroided. [Cf. Lat. *proelium commissum*.] *Obs?* R. 12.

Complement, *n.* 1) Compliment. E. 20.

2) †Anything that goes to make up or fully equip. *NED.* 5. 2. 20.

Concluded, *pp.* [ad. Lat. *concludere*, to shut up closely.] Inclosed; contained (in physical sense). 4. 8. 2.

Conference, *n.* Communication; intercourse? *Obs.* 5. 1. 125.

Confluence, *n.* †Agreement in opinion; consensus. 5. 2. 40.

Coniuration, *n.* [ad. Lat. *conjurare*, to swear together, conspire.] †Conspiracy; banding together under oath against a superior power. 4. 4. 17.

Coniuring, *adj.* Conspiring. *Pro.* 8.

*Conscious, *adj.* 3. 3. 25; 5. 3. 298, 525 (conscious dampe; cf. note), 527.

Consent, *n.* Agreement by a number of persons; concert. *Obsolescent.* 5. 1. 139.

Consumption, *n.* Destruction. (cf. Horace, *Sat.* 1. 9. 33, *consumet*.)

Containe, *v.* 1) †To govern; keep under control. 4. 6. 60.

2) †To hold in regard. 5. 1. 37.

Contend, *v.* [ad. Lat. *contendere*, to strive, strain.] 1) †To strive; endeavor. 3. 5. 12, 68.

2) (a) †To strive; (b) to compete, *vie*. 4. 5. 194.

Contention, *n.* Competition, contest, trial of skill. 2. 2. 163.

Conuert, *v.* [*f. Lat. convertere*, to turn round.] To turn (the mind or attention). 3. 1. 194.

Copper-lac't, *adj.* Wearing copper lace for ornament, as did the Elizabethan actors. 3. 4. 214. Cf. note.

Coronet, *n.* †A style of head-dress. 3. 1. 56.

Corps, *n.* [f. Lat. *corpus*, a body.] †A corpse or body (not dead). 5. 2. 86; 5. 3. 453.

Corrigible, *adj.* †Corrective. 2. 1. 136.

Cothurnall, *adj.* [ad. Lat. *cothurnus*, a thick-soled boot reaching to the middle of the leg, worn by tragic actors in the ancient Athenian drama. *NED.*] Pertaining to tragedy. 5. 3. 291.

Cot-queane, *n.* A coarse, masculine woman; hussy. *Arch.* 4. 5. 96, 128.

Cot-queanitie, *n.* The state of being a low, scolding woman, or cotquean. *Nonce word.* 4. 5. 129.

Counterfeit, *n.* †A pretender; an impostor? 4. 6. 37.

Court-curle, *n.* †A style of head-dress. 3. 1. 54.

Court-frump, *n.* See Frump.

Court-hound, *n.* A keen-scented, hungry courtier. 5. 3. 55.

Courtly, *adj.* 1) †Courtierly; court-like. 2. 1. 133.

2) †Of, or connected with, the court. 2. 2. 221.

Courtly, *adv.* In a courtly manner. 2. 1. 148, 150.

Cousin, *n.* Perhaps only kinsman, kinswoman. 2. 1. 2, *et passim.* *Obs.* or *arch.*

Covey, *n.* (Covey.) A set or company of persons. *Arch.* 5. 3. 127.

Crampt, *pp.* †Affected as with cramp; gripped and wrung. 3. 2. 26.

Crie, *v.* *Phr.* Crie mercie, used in explanation or apology. *Obs.* 2. 1. 19, *et passim.*

†**Crop-shin**, *n.* [Another form of copshen, corption, a herring of

inferior quality. *NED.*] A nickname used by Tucca. 1. 2. 47 (*cf.* note); 5. 3. 6.

Crudities, *n.* pl. †Imperfectly 'concocted' humours; matter, or ideas, undigested or unassimilated. 5. 3. 555.

Cunning, *n.* 1) Skill, cleverness. Formerly the prevailing sense; now only a literary archaism. *NED.* *Arch.* 2. 2. 87, 134.

2) (a) Knowledge how to do a thing; ability, skill; *Arch.*; (b) knowledge, erudition. *A.D.* 217.

Cure, *v.* [f. Lat. *curare*, to care for, cherish.] †To care for, cherish. 5. 3. 340.

Custard, *n.* [Apparently a perverted form of *crustade*, with which it is connected by the forms *crustarde* and *custad(e)*. The fashion of the thing appears to have altered about 1600.] †Formerly, a kind of open pie containing pieces of meat or fruit covered with a preparation of broth or milk, thickened with eggs, sweetened, and seasoned with spices, etc. *NED.* 5. 3. 546. *Cf. phr.*, Quaking custard.

D

Dame, *n.* 1) A form of address originally used to a lady of rank, or a woman of position; the feminine corresponding to *Sire*; My lady, Madam: gradually extended to women of lower rank, and, after the 16th c., left to these. *NED.* 4. 6. 24.

2) A female ruler. 5. 2. 63.

Damne, *v.* †To doom, condemn (to). *A.D.* 198.

Damnified, *pp.* [ad. Lat. *damnificare*, to injure.] Injured. *Rare*. 5. 3. 577.

Dampe, *n.* (a) †An exhalation; (b) †fog, mist. 5. 3. 525 (cf. note), 527.

Dealt, *pp.* Negotiated or treated (with), in bad sense. *Arch.* 4. 4. 31.

Deare, *adj.* †Precious; valuable. E. 42.

†**Death**, *interj.* God's death. 3. 2. 4, *et passim*.

Declame, *v.* †To decry, denounce. E. 53.

Declin'd, *pp. adj.* Sunk to an unworthy object. *Arch.* or *lit.* 4. 6. 55.

Decorum, *n.* (a) That which is proper to the character, position, rank, or dignity of a real person. *Arch.*; (b) That which is proper to the circumstances or requirements of the case; seemliness, propriety, fitness. *Arch. NED.* 5. 2. 32.

***Defunct**, *adj.* 5. 3. 288, 489 (note), 493.

Dejected, *pp.* [f. Lat. *dejicere*, to throw or cast down.] †Cast down, in active sense. 3. 4. 191.

Deiection, *n.* †A casting down; humiliation. P. 22; 5. 3. 359.

Delicates, *n. pl.* [ad. Lat. *delicatus*, alluring, voluptuous.] Allurements; moods of complaisance. 2. 2. 197.

Delicately, *adv.* †Delightfully. 2. 1. 8.

Denounce, *v.* (a) To accuse of? or (b) to threaten vengeance through? 3. 5. 8a.

Depraue, *v.* †To vilify; defame. 5. 3. 233.

Despight, *n.* (A form of Despite.) *Phr.* In their despight: to their prejudice or injury. *Arch.* 5. 3. 384. Cf. note.

Desseigne, *n.* (A form of Design.) Purpose, plan. 1. 2. 29; 2. 2. 228.

Detract, *v. tr.* To disparage; depreciate. *Rare*. 5. 1. 92; 5. 3. 617.

Deuise, *v.* To forge, invent. *Arch.* 3. 4. 351.

Difference, *n. Phr.*, make a difference of. 5. 1. 80; R. 8: Set difference twixt, 1. 2. 252: Put difference betweene, 5. 1. 97-8. *Arch.* A discrimination or distinction viewed as conceived by the subject rather than as existing in the object. Now only in *phr.* to make a difference: to distinguish, discriminate, act or treat differently. *NED.*

†**Disbase**, *v.* To debase; cause to descend in the social scale. But cf. note. 2. 1. 69.

Discipline, *n.* A system of control or government. 1. 2. 29.

Disclaime, *v.* †*Phr.*, Disclaime in: to renounce or disavow all interest in. 1. 2. 108.

Discourse, *n.* †Reasoning; thought? 5. 1. 101.

Discouer, *v.* To reveal, make known. *Arch.* 2. 2. 173.

Disease, *n.* Discomfort, trouble, injury. 3. 5. 73. (In modern sense, *passim*.)

Disgrace, *n.* †Dishonor, as exhibited by the person who inflicts it. *NED.* A.D. 74.

Disguis'd, *adj.* †Disguising; deceptive. Past participle used as present. 4. 7. 55.

Dishonest, *adj.* †Discreditable; shameful. 5. 3. 150.

Disposure, *n.* †Control; disposal. 4. 9. 61.

Distaste, *n.* 1) †Annoyance, distraction, that 'leaves a bad taste in the mouth.' 5. 3. 171.

2) Dislike; disgust. 1. 2. 62.

Distinct, *pp. adj.* †Distinguished; differentiated. 5. 2. 44.

Dittie, *n.* †A ballad, poem. 2. 2. 170; 4. 3. 86, 98 (ditt').

Diuers, *adj.* Various; several. Now somewhat *archaic*, but well known in legal and scriptural phraseology. *NED.* 3. 1. 151.

Diuert, *v.* [ad. Lat. *divertere*, to turn in different directions, and *devertere*, to turn away.] To turn away, in literal sense. 4. 6. 9.

Diuisiō, *n.* †Variation; modulation. 4. 5. 198.

Doom, *n.* 1) Judgment; opinion. 5. 1. 139.

2) Sentence (of a judge). 5. 3. 134, 596.

Doubt, *v.* To anticipate with apprehension; suspect or fear. *Arch.* 3. 1. 278.

Drachme, *n.* A Grecian silver coin, varying in value but probably averaging 19½ cents. 1. 2. 160, *et passim.* Cf. note.

Dresser, *n.* One who prepares, or works over (something). *Arch.* 3. 4. 339. Cf. Play-dresser, 5. 3. 226, and note.

Dressing, *n.* The hair arranged in some peculiar way. *Arch.* 3. 1. 48. Cf. note.

Drop, *v. intr.* To shed tears; weep. *Obs.?* 1. 2. 152.

Dublet, *n.* A close-fitting body-garment, with or without sleeves, worn by men from the 14th to the

18th century. *NED. Obs. ext. hist.* 3. 4. 337.

Dump, *n.* (a) Melancholy; depression (now only in plural); (b) perplexity; amazement? 3. 4. 226.

E

Earnest, *n.* 1) [a. OE. *eornost*, earnestness, zeal; glossed by Lat. *serium*, *studium*.] Seriousness; sober purpose. (Without prep. *in*, *Arch.*) 3. 4. 100.

2) An instalment of money, paid to secure a bargain or contract. 3. 4. 179.

Element, *n.* One's proper sphere; the class of persons with whom one naturally associates. 1. 2. 36.

Ellebore, *n.* [ad. Lat. *elleborus*, hellebore.] A poisonous but medicinal plant; a powder prepared from this. 5. 3. 403. Cf. note.

Emblem(e), *n.* 1) A person who is the symbol or type of some quality or condition. 1. 2. 222.

2) †A drawing or picture expressing an allegory or moral fable. 5. 3. 59.

†**Embrion**, *n.* An embryo. *E.* 15.

Endeare, *v.* †To attract and bind; win the affection (of). 3. 4. 88, *et passim.*

Enforc't, *pp.* †Created as by a *tour de force*; 'trumped up.' *Obs.?* 4. 6. 70.

Enforme, *v.* †Prob. inform, in the Lat. sense of 'delineate' and hence 'describe.' *E.* 54. (Cf. *Inform*, to disclose, tattle. 4. 5. 113.)

Enghle, *n.* An angle; a boy favorite in bad sense. *Arch.* 1. 2. 17; 3. 4. 292. Cf. *Enghle*, *v.*

Enghle, v. To cajole, wheedle. *Arch.* 2. 2. 236. Cf. note.

Entertainment, n. †Acceptance; countenance. 5. 3. 575.

Entrailes, n. pl. 1) †The inward parts regarded as the seat of the emotions, thoughts, etc. *NED.* E. 32.

2) The inner parts; interior. *Rare.* 3. 4. 366.

Enuie, n. 1) †Malice; hatred. E. 21; 5. 3. 647.

2) The feeling of mortification and ill-will occasioned by the contemplation of superior advantages possessed by another. *NED.* In 5. 3. 619, Enuie seems to partake of both meanings. (It is often difficult to determine which sense Jonson has in mind; in Shakespeare the noun occurs about as often in the one sense as in the other.)

Enuie, v. 1) To hate; show malice toward; rail against. P. 27; 5. 1. 78, 92; 5. 3. 472.

2) To feel displeasure and ill-will at the superiority of (another person) in happiness, success, reputation, or the possession of anything desirable. *NED. Passim.* Cf. Enuied, pp. 4. 1. 11.

Envious, adj. 1) †Malicious; spiteful. 4. 7. 10; 5. 3. 470. (This is the usual sense in Shakespeare.)

2) In modern sense. 4. 5. 156. (Both senses? 5. 3. 238.)

Erected, pp. adj. Prepared; self-sustained? *Obs.?* P. 13.

Erection, n. Advancement in dignity or esteem. *Obs.?* 5. 3. 374.

Eringo, n. A form of Eryngo. The candied root of the Sea Holly (*Eryngium maritimum*), formerly

regarded as an aphrodisiac. *NED.* 3. 4. 75, 398.

Errant, adj. †Arrant; thoroughgoing, with opprobrious sense. 3. 4. 115.

Erre, v. [a. Lat. *errare*, in orig. sense of go, wander.] 1) †To wander, stray. 1. 3. 47.

2) To go astray in judgment. 5. 2. 37.

Essay, n. (Cf. Assay.) (a) †A test, proof; (b) †a sample. 4. 3. 65.

Estate, n. State or condition in general. *Arch.* 4. 9. 22; 5. 1. 65.

Esteeme, n. †Estimate, valuation: *phr.*, Make that esteeme. 3. 1. 174.

Euert, v. [ad. Lat. *evertere*, to overturn.] To overturn; disturb profoundly. 4. 6. 10.

Euery, pron. Each one, every one. 5. 3. 241.

Examin'd, pp. adj. Critically tested and proved. *Obs.?* 5. 1. 111.

Exceeding, adv. Exceedingly. *Arch.* 3. 1. 247.

Excellence, n. †Excellency: a title of honor. 2. 2. 4.

Excellencie, n. †Excellence; surpassing skill. 2. 2. 159.

†**Excellent, adv.** Excellently; exceedingly. 4. 1. 3; 4. 5. 152, 153.

†**Excessiue, adv.** Excessively. 3. 5. 1.

Exempt, adj. †Cut off from; deprived of. 5. 2. 41.

Exhale, v. †To drag out or away. 3. 3. 26. Cf. note.

Exhibited, pp. Offered; done: an affectation. 3. 4. 155.

Exhibition, n. †An allowance for one's support. 1. 2. 79.

Expiate, v. To cause to cease; make an end of. 2. 2. 234. Cf. note.

Extrude, v. †To thrust out of or from, here unique in taking double object. 3. 1. 288.

Eye-strings, n. pl. The muscles, tendons, or nerves of the eye. E. 28.

F

Facultie, n. 1) †A branch of art; department of knowledge. 5. 1. 18.

2) (a) Ability or aptitude; (b) †a personal quality; disposition. E. 42; 3. 5. 20.

Fain'd, pp. *Obs.* form of Feigned. 4. 6. 49.

Faine, adv. Gladly; willingly. *Obs.* or *arch.* 2. 2. 114, *et passim*.

Faith, interj. In or on one's faith. *Obs.* or *arch.* 1. 3. 62.

Fame, n. 1) Report, rumor; common talk. *Rare.* 3. 5. 60.

2) Rumor personified. 5. 2. 75.

3) Reputation. 3. 5. 76, 129; 4. 7. 54.

Familiar, adj. Acquainted. 3. 4. 399.

Farder, adv. *Obs.* form of Farther. A.D. 18.

Farthing, n. The quarter of a penny; the coin representing this value. (Until 17th c. chiefly a silver coin; subsequently of copper alloys; now of bronze.) *NED.* 4. 1. 45.

Fartingall, n. Farthingale: a framework of hoops, usually of whalebone, worked into some kind of cloth, formerly used for extending the skirts of women's dresses; a hooped petticoat. *NED.* 2. 1. 69.

Fashion, n. 1) †Outward action; mere form or pretense. 2. 2. 190.

2) †High quality, or breeding; social rank. 3. 3. 19.

3) Shape, form. *Arch.* 3. 5. 105.

4) The action or process of forming or fashioning (esp. one's thoughts). 5. 1. 106.

Fast, n. †The action of fasting; abstinence. *Rare.* 4. 5. 15.

*†**Fatuuate, adj.** Silly, foolish. 5. 3. 519, 521.

Fault, n. †Deficiency; lack. *Phr.*, For fault of: in default of; through want of. *Obs.* 2. 2. 11; 4. 3. 33.

Fawne, n. 1) †A cringing spy. 4. 7. 11.

2) †Fawning speech; servility. 5. 1. 95.

Feature, n. [a. Lat. *factura*, a making, formation.] Something formed or shaped, a creation. (Cf. *facture*, a thing made, creation.) *Arch.* 2. 1. 109. Cf. note.

Features, n. pl. General mental qualities? *Obs.*? 2. 1. 76.

Fellow-sharer, n. An actor who, with the owner or lessee, shared in the receipts and expenses of an Elizabethan play-house; a 'householder.' 3. 4. 256; 4. 4. 8, 11.

Felt, v. Perceived by the sense of smell. *Obs. exc. dial.* 2. 1. 18. Cf. note.

Femall, adj. A form of Female. †Simple, plain. 4. 2. 39.

Ferret, n. [prob. ad. Lat. *fur*, robber; Mod.F. *foret*.] A young thief? *Arch.* 3. 4. 126. Cf. note.

Fetch, v. To derive, as from a source. *Obs.*? 3. 5. 108.

Fild, pp. (a) †Poured out; (b) filled. 4. 5. 163.

Fill, v. To put (wine, etc.) into a vessel with the view of filling it; hence, to pour out. *Obs. exc. arch.* *NED.* 4. 5. 133.

Fire, *n.* A star. *Poet.* 4. 9. 83.

Fist, *n.* 'The hand, not necessarily clenched or closed. *Obs. exc.* in jocular use.' *NED.* 5. 3. 302.

†**Flaggon chaine**, *n.* Prob. here, a heavy gold chain worn about the neck. (But *NED.* knows only the following: ? A chain-bracelet to which a smelling-bottle (*F. flacon*) could be attached.) 5. 3. 42.

Fleete, *v.* To pass away quickly; flit. *Obs. exc. poet.* A.D. 157.

Fleshly, *adj.* (a) Material, as opposed to spiritual; (b) pertaining to the present life. *Rare.* 5. 1. 115.

Fooling, *n.* †Preceded by an *adj.*, Condition or humour for fooling. *NED.* 4. 5. 82.

Fopperie, *n.* †Foolish action, statement, etc. 3. 1. 123.

Forbear, *v.* †To have patience with. 1. 2. 181. (*Forborne*, *pp.* 3. 3. 24. *Rare.*)

†**Fore**, *prep.* Before; by: used in asseveration or adjuration. 3. 1. 221.

Forge, *v.* 1) *Tr.* †To fashion (something not material); to invent. 4. 9. 98.

2) *Absol.* Invent (falsehoods); devise (evil). *E.* 53.

Formalitie, *n.* Regularity; conformity to legal custom. 1. 1. 16.

Formall, *adj.* Regular, customary? *Obs.*? *P.* 10.

Fret, *v.* To rub. 3. 1. 72.

Frie, *n.* 1) A crowd of insignificant persons. *P.* 19.

2) Youngster, young rascal. *Arch.* 4. 5. 113.

Fright, *v.* To frighten, scare, terrify. *Rare exc. poet.* 1. 2. 61, *et passim* (*Frighted*, *pp.* 5. 3. 291.)

Front, *n.* Forehead; face. *Poet.* or *rhet.* 5. 3. 593; A.D. 156.

Frost-fearing, *adj.* Fitted to frighten away, or to withstand, frost or cold. *Nonce word?* 1. 1. 83.

Frump, *n.* Sneer; mockery. Court-frumps, sneers of the court circle. 4. 1. 12.

Fulsome, *adj.* Disgustingly meddling. *Obs.*? 2. 1. 28.

***Furibund**, *adj.* Furious, raging. 5. 3. 519, 521.

Fustie, *adj.* [ad. OF. Lat. *fust*, a cask. Cf. 'to savour of the foist,' i. e., to smell of the mouldy wine-cask.] Stale; ill-smelling. 3. 4. 387.

G

Gable-end, *n.* †A style of head-dress. 3. 1. 55. Cf. note.

Gallant, *n.* [ad. OF. *galer*, to make a show, to make merry.]

1) A man of fashion and pleasure. *Arch.* 1. 2. 51, 76.

2) †A woman of fashion and pleasure. 3. 4. 395.

Gallant, *adj.* 1) †Fashionable; courtierlike. 2. 1. 45.

2) †Indulging in social gaiety or display. 3. 1. 15, 16.

Gallo-belgick, *adj.* [ad. *Mercurius Gallo-Belgicus*, an annual register first published at Cologne in 1588.] High-flown; outlandish. 5. 3. 574. Cf. note.

†**Gan**, *v.* Aphetic form of *Began*; pret. of *Gin*, to begin. 5. 2. 56.

Gathering, *n.* A collection in money. Now *dial.* 3. 4. 362. Cf. note.

†**Generaltie**, *n.* A general idea, statement, term; generality. 5. 1. 133.

Generation, n. †Breed; set. 1. 2. 39.

Generous, adj. [ad. Lat. *generosus*, f. *genus*, stock, race.] †Well or nobly born (and hence, noble-minded?). 5. 3. 394, 601.

Gent., n. An abbreviated form of Gentlemen. 5. 3. 626.

Gentle, n. A person of noble or gentle birth. Here used in ceremonious address. 2. 2. 214.

Gentle-folkes, n. pl. Persons of good family and position. (The sing. first appears in the 19th c.; earlier writers used the pl. Folks. See *NED.*) *Arch.* 2. 1. 55, 64.

Gentleman, n. A man of gentle birth; properly, one entitled to bear arms, though not ranking among the nobility. *NED.* 1. 2. 30, *et passim*.

Gentlewoman, n. In strict sense: a woman of gentle birth. 2. 1. 89, *et passim*.

Gent'man, n. Gentleman. (Cf. *gemman*, not uncommon since 1500, and quite natural to the American negro.) 3. 4. 3, *et passim*.

†**Gent'man-like, adj.** Gentleman-like, gentlemanly. 3. 4. 164.

†**Gent'nesse, n.** Gentleness: courtesy; good-breeding. 5. 3. 261.

Gentrie, n. 1) †Gentlemen. 1. 2. 40.

2) Good-breeding; polish of manner. 2. 2. 31.

3) Quality of gentleman; knightliness. *Arch.* 5. 1. 17.

†**Ghest, n.** Guest. 2. 2. 220, 221, 224.

Girt, v. To bind by favors conferred; to obligate. *Obs.* or *arch.* 5. 3. 393.

Glauring, adj. Flattering; blandishing; deceitful. 3. 4. 322.

*†**Glibberie, adj.** [Corresponds to Du. *glibberig*, mod. LG. *glibbrig*. Cf. Eng. *glib* = smooth, easy.] Slippery; untrustworthy. *NED.* 5. 3. 287, 489 (cf. note), 493.

Glisten, n. A clister, injection. 4. 4. 41. (Cf. Clyster, A.D. 207.)

Glose, n. [Orig. f. Gr. *γλῶσσα*, tongue, language, etc.] Flattery; flattering or fawning speech. *Rare.* 3. 5. 36.

Glosse, n. A sophistical or disingenuous interpretation. *E.* 40.

Goat-footed, adj. Having feet like a satyr's. 4. 7. 10.

God, n. †As a title. Occas. prefixed (without article) to the name of a deity (or of a person likened to one). *Obs.* *NED.* 4. 7. 6.

God-head, n. 1) Divine nature or essence; deity. 4. 5. 103.

2) A deity or divinity. *Rare.* 4. 5. 192.

†**Gods a mee, interj. phr.** God save me? Used in protest or impatience. 1. 1. 5, 38.

†**Gods me, interj. phr.** Prob. a shortened form of Gods a mee, *q. v.* 3. 3. 15.

†**Gods my bodie, interj. phr.** God save my bodie? 2. 1. 29.

†**Gods my life, interj. phr.** God save my life? 2. 2. 13.

†**God's my passion, interj. phr.** To express impatience: precise make-up doubtful. 2. 1. 113.

Goe to, v. phr. Used to express exhortation, remonstrance, derision, incredulity. *Obs.* or *arch.* 3. 4. 60, *et passim*.

Goe your (thy) waies, v. phr.

Take your way; go about your business; or used as mere expletive. *Obs. or arch.* 1. 2. 192; 3. 4. 308, *et passim*.

†Goll, *n.* A hand. 5. 3. 194.

Good man, *n.* Used as a title of address, orig. to yeomen and farmers; here ironic or derisive. 1. 2. 26, *et passim*.

Good morrow, *interj. phr.* A salutation used at meeting in the morning, equivalent to the later Good morning. *NED. Arch.* 1. 3. 1.

†Good yeere, *n.* Good luck; or, a time of prosperity; but perhaps used quibblingly. 3. 4. 136. Cf. note.

Goose-faire, *n.* A fair held in certain English towns (still at Nottingham) about Michaelmas, when geese are in season. *NED.* Also called Green-goose Fair. 3. 4. 145.

Grace, *n.* 1) †A title applied to a princess. (A courtesy-title now only given to a duke, a duchess, or an archbishop. Formerly used in addressing a king or queen. *NED.*) 2. 2. 145.

2) Favor; honor. *Arch.?* E. 13; 2. 1. 41; 3. 5. 136; 5. 1. 33. *Grac't, pp.* Honored. 1. 2. 172.

3) †*Phr.*, Doe grace: to reflect credit on; do honor to. 2. 2. 96; 5. 2. 6.

4) †*Phr.*, In grace: in favor. 3. 5. 120.

5) Address? 3. 1. 43.

6) Insinuating manner. 3. 4. 322.

Gramercie, *interj.* Thanks. *Arch.* 3. 1. 23.

Grammaticaster, *n.* [ad. *Med. Lat. grammaticaster, 'scriba, no-*

tarius.'] A petty or inferior grammarian. *NED.* 1. 2. 130.

Gratulate, *v.* 1) †*Absol.*, to offer congratulations. 2. 2. 17.

2) *tr.* To greet, with ironic or sinister sense. 4. 7. 17.

Graue, *adj.* 1) †Respected; influential; weighty. 1. 2. 3.

2) An epithet of respectful address. 5. 3. 170, 604.

Grautie, *n.* †Weight, authority. 4. 6. 73.

Grieues, *n. pl.* A plural form of Grief, current in the 16th and 17th centuries, but now *obs.* 1. 3. 64; 2. 2. 52.

Groome, *n.* 1) Servant; attendant. *Obs. or arch.* (But cf. Groom of the Privy Chamber, etc., in the English royal household.) 3. 1. 285.

2) †A fellow, in opprobrious sense. 4. 7. 42.

Guerdon, *v.* To reward, requite. *Poet. and rhet.* 3. 4. 269.

†Gulch, *n.* [Cf. Eng. dial. *gulch*, to swallow greedily; Ger. dial. *gulken.*] A fat glutton; drunkard. 3. 4. 146.

Gull, *n.* 1) A dupe, fool. 1. 2. 18; 5. 3. 332.

2) A trickster, cheat; pretender? 5. 3. 616.

H

†Habilitie, *n.* Early form of Ability. 4. 2. 35. Cf. note.

Habitude, *n.* Mental or moral constitution or habit. 4. 6. 67.

Halberd, *n.* A combined spear and battle-ax in use in the 15th and 16th centuries. 4. 4. 43. Cf. note.

†Halfe-arms, *n. pl.* Short sword and dagger? (Cf. 'small arms,'

side arms,' 'small sword.') 3. 4. 335.

Halfe pike, *n.* A kind of short spear. 4. 4. 42. Cf. note.

Hand, *n.* *Phr.*, At any hand: on any account, in any case. 5. 3. 562.

Handie, *adj.* †Hand to hand. 3. 5. 47.

†**Hanger**, *n.* A loop or strap on a sword-belt from which the sword was hung. *NED.* 3. 4. 92.

Hard-fauour'd, *adj.* Unpleasing in feature; ugly. *Arch.* 2. 2. 105.

†**Hart**, *interj.* God's heart. 3. 1. 79. 'Hart: 3. 2. 9.

Ha's, *v.* Has. *NED.* records haues, hafs, for 3rd. pers. sing. of have, current from the 13th to the 16th century, and ha's seems to be a recollection of these. 1. 1. 22.

Heart of me, *interj. phr.* Used to express surprise. 4. 4. 27.

Heate, *n.* †In mediaeval physiology, as a quality of 'elements,' 'humours,' and bodies in general. *NED.* 5. 3. 405.

Heele, *v.* An *obs.* contraction of He will. 1. 3. 32.

Heele, *n.* *Phr.*, Strike vp his heeles: to trip up; upset. 3. 4. 20.

†**Herald at armes**, *n. phr.* A special title of the herald, with reference to his duties at the tournaments—making proclamations, carrying challenges, and marshalling the combatants. 4. 3. 155, 156.

†**Here-hence**, *adv.* From this source or cause; as a result of this. 5. 3. 365.

Hieroglyphick, *n.* A nonsensical nickname, chosen prob. for its big and enigmatical sound. 5. 3. 161.

Hiew, *n.* An *obs.* form of Hue. Appearance, aspect. 3. 5. 99.

Hindes, *n. pl.* Boors; 'the profane vulgar.' (Here translating *vulgus* of Ovid, *Eleg.* 1. 15. 33.) 1. 1. 81.

His, *pron.* 1) †Its. The use of his with things, without personification, is *obs.* 4. 5. 149.

2) †After a substantive, used instead of the genitive inflection. 4. 3. 94. *Obs.* or *arch.*

Hold, *v.* 1) *tr.* †To wager, stake (something). 4. 3. 16.

2) *intr.* †To observe, abide by (as a promise). 3. 4. 163.

3) *intr.* for *reflex.* To control oneself; forbear. *Arch.* 3. 1. 260.

Honesty, *n.* †Honor; credit; good name. A.D. 75.

Honor, *n.* 'With possessive pronoun, = "honorable personality:" formerly (and still in rustic speech) given to any person of rank or quality; now, a formal title for the holders of certain offices, . . . ' *NED.* 4. 1. 38. Here *obs.*

Hooke, *n.* †A rogue-catcher. 3. 4. 17.

Horn-booke, *n.* A leaf of paper containing the alphabet (often with the addition of the ten digits, some elements of spelling, and the Lord's Prayer) protected by a thin plate of translucent horn, and mounted on a tablet of wood with a projecting piece for a handle. *NED.* 4. 5. 71.

Horse-man, *n.* A Roman eques. 1. 2. 225.

Humanitic, *n.* 1) †Courtesy, obligingness. 2. 2. 116.

2) †A human being. 4. 2. 38.

Humour, *n.* 1) †A mood natural to one's temperament; caprice, whim; sometimes (cf. 1. 1. 17)

merely state of mind or feeling.
1. 2. 203; 3. 1. 6, *et passim*.

2) Appar. in modern sense. 3. 4. 112.

3) Humours: a nickname for Horace-Jonson, in allusion to his plays. 4. 7. 9; 5. 3. 37, 315.

4) Humours: the plays, *Every Man in his Humour*, *Every Man out of his Humour*. 3. 4. 205; 4. 3. 122.

Humorous, *adj.* Full of humours or whims; moody. 2. 2. 106, *et passim*.

I

†**I**, *prep.* A weakened form of *In*. 2. 1. 65. (*I* faith = *yfaith*, *q. v.*)

†**I**, *interj.* Ay; yes. *E.* 3, *et passim*. Cf. note.

||**Ibides**, *n. pl.* The ibis is a bird allied to the stork and the heron, inhabiting warm countries. *A.D.* 206. Cf. note.

Idl(e)ly, *adv.* (*Obs.* form of *Idly*.) Foolishly; incoherently. 2. 1. 49; 5. 3. 591.

Ile, *v.* An *obs.* writing of *I'll* = *I will*, *I shall*. *E.* 43, *et passim* (*I'le*, 1. 1. 43).

Ill, *adj.* †Vicious, wicked. (*Of persons, obs. or dial.*) *A.D.* 45.

Impale, *v.* To crown; encircle with a garland. *Obs. or arch.* 1. 1. 83.

Impart, *v.* To bestow, share, particularly money or plunder. *tr.* 3. 4. 121; *intr.* 3. 4. 389. *Arch.*

†**Impeach**, *n.* A blemish or injury. 5. 3. 169.

Imputation, *n. Phr.*, Doe imputation: to attribute a fault to. 3. 4. 218-9.

*||**Incubus**, *n.* A feigned evil spirit or demon (originating in personified representations of the nightmare) supposed to descend upon persons in their sleep, and especially to seek carnal intercourse with women. In the Middle Ages, their existence was recognized by the ecclesiastical and civil law. *NED.* 5. 3. 292, 484 (cf. note), 486.

Indited, *pp.* Accused. *Obs. or arch.* 5. 3. 222, 427.

Inditement, *n.* *Obs.* form of *Indictment*. 5. 3. 219.

***Inflate**, *v.* 5. 3. 513 (cf. note), 515.

Inflation, *n.* The process of becoming, or the state of being, puffed up with vanity or self-praise. *Arch.* 5. 3. 371.

Influence, *n.* 1) (a) *Spec.* in *Astrol.* The supposed flowing or streaming from the stars or heavens of an ethereal fluid acting upon the character and destiny of men, and affecting sublunary things generally; (b) *Transf.* The exercise of personal power by human beings, figured as something of the same nature as astral influence. *NED.* 5. 1. 42.

2) In modern sense, 5. 1. 102.

Informe, *v.* †*Absol.* To make known or tell as an informer or accuser. *NED.* 4. 5. 113.

Ingage, *v.* To pledge, risk, put in gage. *Rare.* 4. 9. 83.

Intend, *v.* †To fix the mind or attention upon; devote oneself to. 1. 2. 148.

Interested, *pp. Phr.*, Interested in: having influence over. *Obs.?* 2. 2. 115.

Intreate, v. 1) †To sue or pray for (a favor). 4. 2. 32.

2) To ask. 2. 1. 145, *et passim*.

3) To ask and prevail or obtain. 2. 2. 151? 3. 1. 64.

Intreated, pp. †Prevailed upon by entreaty or solicitation. 2. 2. 112.

Inuent, v. †To compose, as a work of literature. 5. 3. 377.

Inuention, n. The power of mental creation or construction; inventiveness. 1. 1. 59.

Inuiron, v. To encompass; (hover over?). 3. 5. 96.

Inuite, v. 1) To recall (to mind). 3. 1. 84.

2) †To ask and obtain or prevail. 4. 3. 146.

3) In modern sense, *passim*.

It, pron. 1) †He. 'Tis, 3. 4. 400; 5. 3. 161.

2) Its. *Obs. exc. dial.* It selfe, 3. 2. 26 (cf. note); A.D. 80.

†**Iwisse, adv.** [a. OE. *gewis, adj.*, certain; ME. *iwisse, adv.*, certainly. Cf. mod. G. *gewiss*.] Assuredly, truly. 1. 2. 58. Iwusse, 5. 3. 261 (cf. note).

J

Iade, n. A worn-out horse. 3. 4. 181.

Jaded, pp. adj. (a) Worn out, and (b) †contemptible. 1. 2. 252.

Jarre, v. An *obs.* form of Jar. To tremble; strike together discordantly. 1. 3. 76.

Iewell, n. A costly ornament. In the general sense, *obs.* 1. 3. 38.

Ierkin, n. In the 16th and 17th centuries, a close-fitting jacket, jersey, or short coat, often made of leather. *Arch.* 1. 2. 196.

Ierking, adj. †Accustomed to wield the rod, and hence, fig., to carp and cavil? 5. 3. 381.

Ioy, v. 1) *tr.* To enjoy. *Arch.* 4. 9. 30.

2) *intr.* To rejoice. 4. 9. 47.

K

Kins-folkes, n. pl. Relatives. (*NED.* gives pl. 'kinsfolk' and 'kinsfolks,' and calls the word *rare*. *CD.* gives for the pl. only 'kinsfolk.' The form 'kinsfolks' occurs in our middle states, but all forms are becoming uncommon.) 3. 1. 199.

Knaue, n. 1) A male servant. *Arch.* 1. 2. 29; 4. 4. 8, 18, 21.

2) A rascal, scoundrel. 3. 4. 93.

Knowledge, n. †Acquaintance, friendship. 3. 1. 22. (Horace seems to mean *learning*, and Crispinus to interpret as *acquaintance*.)

L

Labour, v. tr. To work for. *Obs.* or *arch.* 5. 1. 129.

Ladie, n. 1) Vocatively. In the singular, now only *poet.* or *rhet.* *NED.* 2. 1. 93, *et passim*.

2) The feminine corresponding to lord. 4. 1. 39, *et passim*.

Laid, pp. Planned. 3. 1. 164.

Land-Remora, n. [Lat. *remora*, a delay, hindrance.] One who clings like the sucking-fish, *Echeneis remora*. 3. 2. 6. Cf. note.

'Lasse, interj. An *obs.* form of Alas. A.D. 30.

Laxatiue, adj. †Loose, incontinent (of tongue). A.D. 76.

Left, pp. Ceased. E. 60.

Legge, n. (Leg.) †A 'bow and scrape.' 2. 2. 200.

Lemma, n. [Gr. *λήμμα*, Lat. *lemma*, a theme.] A theme; the subject of an epigram. A.D. 117.

Lending, n. Something that has been borrowed; a loan. *Arch.* 3. 4. 29.

'Lesse, conj. An *obs.* form of Unless. 3. 5. 123.

Let, n. A hindrance, an obstacle. *Arch.* 4. 9. 6.

Lewd, adj. 1) †Ignorant, rude. 3. 1. 115.

2) †Scandalous; malicious. 3. 5. 129, 130.

Libertine, n. A person of unrestrained and reckless conduct; here, perhaps, a slanderer, defamer. *Arch.* 1. 2. 55.

Licentious, adj. 1) Unrestrained; going beyond all bounds. 1. 2. 55. *Arch.*

2) Libertine; lascivious. 4. 6. 54.

3) In senses 1) and 2) combined. 4. 5. 14.

Lieue, adj. An *obs.* form of Lief. 4. 3. 128.

Lighted, pp. Alighted (from a coach). *Arch.* or *dial.* 2. 1. 178.

Like, adj. 'Predicatively, const. to with *inf.*: That may reasonably be expected to (do, etc.), likely to. Now somewhat *rare* in literary use; still common *colloq.*' *NED.* 4. 5. 132.

List, v. To be disposed; wish. *Arch.* 5. 3. 301.

Locust, n. A nickname for a young rascal, chosen prob. because the locust is a devourer and destroyer. 3. 4. 399.

†**Loftie, adv.** Loftily; with dignity or elevated spirit. 3. 4. 173.

†**Lording, n.** Sir; master. A title of respect, usually in pl., as here. 2. 2. 89.

†**Lotium, n.** [Lat. *lotium*, urine.] Stale urine, used by barbers as a 'lye' for the hair. *NED.* 3. 4. 13. Cf. note.

Louer, n. 1) A woman who is beloved. (In sing., *arch.*) 2. 2. 174. 2) Referring to both sexes: 4. 5. 30, 32.

***Lubricail, adj.** [ad. Lat. *lubricus*, slippery, deceitful.] Slippery; uncertain; wanton. *Obs.* or *arch.* 5. 3. 287, 489 (cf. note), 493.

Lust, n. †A keen desire—not restricted as in modern usage. A.D. 45.

Lyen, pp. †Lain; lodged. 4. 1. 44. Cf. note.

M

Madam(e, n. My lady; lady: originally a formal term or address to a lady (a woman of rank or authority, or the mistress of a household); now a conventional term of address to women of any degree, &c. *CD.* Here, *obs.* In 2. 2. 30, 138, 148, 152, applied to a princess; in 4. 1. 37, to a lady of rank.

*†**Magnificate, v.** [ad. Lat. *magnificare*, to magnify.] To magnify; extol; exalt. 5. 3. 297, 498 (cf. note), 499.

Make, v. intr. †To compose poetry. 5. 3. 377.

Maker, n. †A poet; (a satirist). 3. 5. 136.

†**Malic't, adj.** Hated; made the object of malice. E. 10.

Man, v. †To attend, escort. 4. 2. 3.

Mangonizing, adj. Accustomed to furbish up things for sale. 3. 4. 291. Cf. note on Mango, 3. 4. 317.

Manner, n. Sort; kind. *Obs.* or *arch.* 4. 5. 16.

Man of warre, n. phr. A soldier.
1. 2. 171.

Mark, n. A marking or noting;
note. *Rare.* 2. 1. 169.

Marmaset, n. (Marmoset.) A
small ape or monkey. 4. 2. 60. Cf.
note.

4 **Mary, interj.** The Virgin Mary.
The name (usually written Marry)
was used in expressions of surprise,
asseveration, etc. 3. 4. 315; 3. 5. 93,
et passim. Marry, 3. 1. 141. *Obs.*
or arch.

Masque, n. 1) A masquerade;
revel. *Arch.* 2. 1. 67.

2) A cover for the face, usually
of silk or velvet, worn at masquer-
ades. In Elizabeth's reign, masks
began to be used as ordinary articles
of women's costume. 4. 1. 22.

Master, n. A title of address.
Master is now changed to Mister in
ordinary speech, and used in its un-
changed form only before the name
of a boy, or by a servile dependent
to a superior. *CD. Arch.* 1. 1. 4;
2. 1. 1, *et passim*.

Materiall, adj. †Full of matter
or thought; wise. 5. 1. 128.

Matterie, adj. Pithy; wise.
Rare. 4. 5. 38.

Meat(e, n. Food in general.
Obs. or arch. 2. 2. 220; 3. 3. 28,
et passim. Cf. Sweat meates, 3. 3.
27.

Mee thinkes, v. phr. Methinks;
it seems to me. *Arch.* 1. 2. 59, *et*
passim.

Meere, adj. †Absolute, utter.
3. 4. 305; 4. 3. 107; 4. 6. 71.

Meerely, adv. †Purely, abso-
lutely. 4. 6. 70.

Melancholicke, adj. Afflicted
with melancholy. *Arch.* 4. 3. 4.

Melancholy, n. A gloomy state
of mind; esp. †an affected sadness,
one of the Elizabethan 'humours'
ridiculed by Jonson. 2. 2. 102; 3. 1.
221.

Mercer, n. A dealer in cloths.
3. 1. 80.

†**Minsitine, adj.** Prim; affected.
4. 1. 40. Cf. note.

Miserie, n. 1) Wretchedness.
2. 2. 59.

2) Miserliness; penuriousness.
Obs. or Scotch. See *CD.* 5. 1. 63.
Cf. note.

Mis-gotten, adj. Misbegotten;
unnatural. *Obs. or arch.* 4. 6. 58.

†**Mis-prize, v.** To misunder-
stand, misconstrue. 1. 2. 118, 119.

Mistria, n. 1) A woman who is
loved or courted. *Arch. exc. poet.*
1. 2. 49; 2. 2. 41 (*Mistresse*), *et*
passim.

2) Approaches modern deroga-
tory sense? 3. 4. 395; 4. 3. 32.

3) A title of address applied to a
citizen's wife: 2. 1. 99 (*Mistresse*);
2. 2. 27, *et passim*.

Moderne, adj. 1) †Trivial; tri-
fling. 5. 3. 290.

2) †Fashionable; 'up to date.' 3.
4. 332.

Moorish, adj. Having the quali-
ties of a moor; barren; wild.
5. 1. 84. Fig., *obs.*?

Moralitie, n. †A writing that
has a moral aim or contains stric-
tures on folly and vice; a satire.
5. 3. 141.

More, adj. †Greater. A.D. 201.

Mother, n. The hysterical pas-
sion (with quibble). 3. 1. 196.

Motion, n. 1) †A puppet. 3. 4.
336.

2) †A mountebank. 5. 3. 202.

Motly, adj. Party-colored, like the motley dress of a jester; having a fool's character or mind. 5. 3. 332.

Moyle, n. An *obs.* variant of Mule. 1. 2. 182, *et passim*.

†**Mummia, n.** A medicinal preparation supposed to consist of the substance of mummies or of dead bodies; hence, a medicinal liquor or gum in general. Here, a term of endearment. 2. 1. 72.

Muse, n. Poetic inspiration. 1. 1. 46. Personified, 3. 1. 13, *et passim*.

Muse, v. †To wonder. P. 5.

Musique, n. An orchestra; a company of musicians. *Rare.* 2. 1. 67; 2. 2. 208. (Cf. Musicke, in modern sense, 3. 4. 148.)

N

Neat, adj. 1) Pure, unmixed. With neat wine = Lat. *mero*, Horace, *Sat.* 2. 1. 9. 3. 5. 15.

2) Complete; clever. 4. 3. 20.

Neufe, n. (A variant of Neif, *neaf*.) The fist or hand. *Prov. Eng. and Scotch.* *CD.* 3. 4. 221.

Neuft, n. An *obs.* variant of Newt. 4. 3. 131.

New, adv. †Anew. 1. 3. 14.

Night-rauen, n. A bird that cries in the night; prob. the night-heron, or night-crow. 3. 4. 370.

Nitty, adj. Full of nits, or eggs of lice and similar insects; lousy. 3. 4. 359.

Nominate, v. †To call; denominate. 5. 3. 286.

Not, v. [OE. *nytan*, f. *ne witan*; *ic not*, I know not. ME. *not* (in Skeat's Chaucer, *noot*) I know not, he knows not.] Know not; be ignorant. 3. 5. 57. Cf. note.

Numm'd, pp. An *obs.* form of Numbed. 5. 1. 63.

Nut-cracker, n. One who munches nuts, esp. at the theatre. 1. 2. 192. Cf. note.

O

Oade, n. Woad. A cruciferous plant, *Isatis tinctoria*, formerly much cultivated in Great Britain on account of the blue dye extracted from its pulped and fermented leaves. *CD.* 2. 1. 59.

*†**Oblatrant, adj.** [ad. Lat. *oblatrare*, to bark at.] Barking; snarling; captious. 5. 3. 519 (cf. note), 521.

Obseruance, n. †Observant care; heed. 3. 5. 34.

Obserue, v. †To treat with respect and deference. 1. 2. 141.

*†**Obstupefact, adj.** [a. Lat. *obstupefacere*, to stupefy.] Astounded, stupefied. 5. 3. 548. Cf. note.

Ocular, adj. Plain to be seen; public. 4. 5. 77.

Odoriferous, adj. Fig., pleasing, sweet. 4. 3. 82.

Of, prep. 1) By. *Arch.* 2. 2. 200.

2) †In. 3. 1. 253; 4. 1. 28.

3) †At. A.D. 17.

4) Through; because of. *Arch.* A.D. 81.

Off, prep. A variant of Of. 'Off appears casually from c. 1400, but *of* and *off* were not completely differentiated till after 1600.' *NED.* 4. 4. 37.

Officious, adj. 1) †Formal. 4. 9. 69.

2) Meddling. 4. 7. 65; 5. 3. 19.

3) Over-zealous. 3. 3. 32.

Often, *adj.* Frequent. *Arch.* or *lit.* 4. 2. 14.

On, *prep.* †Of. 1. 2. 4; 2. 2. 205; 3. 4. 345; 4. 3. 21.

Once, *adv.* †Emphatically: once for all? A.D. 215.

Orb, *n.* 1) One of the heavenly bodies. *Poet.* or *rhet.* 1. 3. 45.

2) A circle. *Obs.* or *rare.* 4. 8. 9.

†**Organon**, *n.* An organ, instrument. 5. 3. 299.

†**Ornature**, *n.* An ornament or decoration. 3. 1. 59.

Out-landish, *adj.* Foreign, alien. *Arch.* 5. 3. 570.

†**Out-roome**, *n.* An outlying room. 2. 1. 118.

†**Out-terme**, *n.* Appearance; exterior. 5. 1. 11.

Ouer-run, *v. tr.* †To run or drive (something) over. 5. 3. 629. Cf. note.

Owleglas, *n.* Ulenspiegel, the hero of a cycle of German tales and jests. 3. 4. 150. Cf. note.

P

Pack-needle, *n.* A large curved needle for sewing up packages. 2. 1. 52.

Palme, *n.* Honor; triumph. (A leaf or branch of the palm tree was used anciently as a symbol of victory.) 5. 3. 331, 376.

Panch, *n.* An *obs.* or *dial.* form of Paunch. 1. 2. 22.

Paralell, *n.* 1) †A social equal. 1. 2. 31.

2) Something similar; a counterpart. 3. 1. 96.

||**Paranomasic**, *n.* (Paronomasia.) Word-play. 3. 1. 97. Cf. note.

Parcell-guiltie, *adj.* Half guilty; partly guilty. *Nonce word?* 5. 3. 433. Cf. note.

†**Parcell-poet**, *n.* A poetaster; mere rimester. 3. 4. 172.

†**Passingly**, *adv.* Exceedingly. 2. 2. 142.

Patronage, *n.* †Custody; guardianship. 4. 6. 59.

Pattin, *n.* (Patten.) A shoe with a thick wooden sole; a clog. 5. 3. 421.

Pedant, *n.* †A schoolmaster (as always in Shakespeare). 5. 3. 381.

Pedigree, *n.* Antecedents; record. *Obs.?* 1. 2. 58.

Peece, *n.* Any work of imagination or art. A drama, Ded. A poem, 3. 4. 70. An image or conception to be painted or described, 5. 1. 114.

Pen, *v. intr.* To write. *Arch.* 3. 4. 173, 179.

Pencil, *n.* A fine-pointed brush, used by artists. 5. 1. 115.

†**Penny-biter**, *n.* A petty sharper. 3. 4. 372-3.

Perruke, *n.* (Peruke.) A wig. *Obs. exc. hist.* 5. 3. 32. Cf. note.

Perstemptuous, *adj.* Tucca's blunder for presumptuous. *Nonce word.* 3. 4. 151.

||**Petasus**, *n.* [Gr. *πέτασος*; Lat. *petasus*.] A broad-brimmed felt hat, worn by Greek shepherds and hunters, and ascribed also to Hermes. 4. 4. 15.

Phansie, *n.* [Contr. of fantasy, ad. Lat. *phantasia*, a making visible.]

1) A fiction, or fantasy; an illusion. 4. 6. 72 (phansy).

2) Inclination, liking; 'fancy.' 4. 9. 57.

Phantasie, n. Fantasy; extravagant fancy. 4. 6. 4.

Pilcher, n. One who wears a pilch, or coarse cloth or leather jerkin. *Arch.* 3. 4. 5; 5. 3. 422. Cf. note.

Pinnion, n. Opinion. *Nonce word.* 2. 1. 27.

Pish, v. tr. To express contempt for. *Rare.* 5. 3. 78.

Pish, interj. An expression of contempt. 5. 3. 77.

Plagiary, n. A plagiarist. *Arch.* 4. 3. 99.

Plausible, adj. [a. Lat. *plausibilis*, pleasing, acceptable.] †Pleasing, acceptable. 4. 9. 40.

Play-dresser, n. One who rehashes old plays. 5. 3. 226-7. Cf. notes on this word and on Dresser, 3. 4. 339.

†**Poet-ape, n.** A pseudo-poet; an envious, imitating rimester. *E.* 35. Cf. note.

†**Point-trusser, n.** A body servant who ties his master's laces. *Obs.* 3. 4. 223. Cf. note.

Poke, v. To urge. 2. 1. 43.

†**Poore, adv.** Poorly. *A.D.* 20.

Pothecarie, n. An aphetic form of Apothecary. 3. 3. 8, *et passim*. (Pothecary, 3. 1. 154, *et passim*.) *Arch.*

Poult-foot, adj. [f. ME. *pulte*, a pullet, fowl (cf. poultry) +foot.] †Club-footed; chicken-footed. 4. 7. 2. Cf. note.

Poxe, n. Small-pox; also 'French pox.' In imprecations, equivalent to 'plague.' 2. 1. 152, *et passim*.

Preasse, n. (Press.) Crowd, throng. 5. 2. 45.

Preferre, v. [a. Lat. *præferre*, to place before.]

1) To give precedence or preference to. *Arch.* 2. 2. 2.

2) To advance; exalt; promote. 4. 5. 148; 5. 2. 38.

3) To choose. 4. 6. 75.

Presented, pp. †Represented, personated. 3. 4. 213.

Presently, adv. Immediately, at once. *Arch.* 2. 2. 208, *et passim*.

President, n. †A presiding or ruling spirit. 5. 1. 39.

Pre'thee, v. A corruption of Pray thee = I pray thee. 2. 1. 125. *Arch.* Pray thee, 1. 2. 226, *et passim*; 'Pray thee, 5. 3. 101.

Prettie, adj. 1) Clever; excellent. *Obs. or arch.* 3. 1. 28.

2) †Strong, robust. 5. 3. 551.

Preuented, pp. †Anticipated; forestalled. *E.* 30.

Pronounce, v. 1) *intr.* †Declare; 'spout.' 3. 4. 224.

2) *tr.* To utter formally. 5. 3. 597.

Prophet, n. †A poet; an interpreter of the muses. 4. 7. 27 (cf. note); 5. 1. 37.

Proportion, n. †Form; constitution? 3. 1. 29.

***Prorumped, pp.** [a. Lat. *prorumpere*, to break forth.] †Broken forth, burst out. 5. 3. 534 (cf. note), 535. 536.

Proscrib'd, pp. Forbidden to have dealings with; interdicted from. *Obs.?* *A.D.* 184.

Prospect, n. *Phr.*, In prospect: within sight, view. 3. 4. 195.

Prospectiue, n. [ad. Lat. *prospicere*, to look forward, look into the distance.] †Perspective? 3. 1. 36.

Prouost, n. [ad. Lat. *præpositus*, principal, chief.] Chief, leader. 5. 1. 8.

†**Puckfist**, *n.* A puff-ball; *fig.*, an empty boaster. 4. 7. 24 (cf. note); 5. 3. 38.

Puet, *n.* Pewit, the 'laughing gull,' or mire crow, with play on *poet*. 4. 3. 68.

†**Puffe wing**, *n.* A puffed-up part of a dress, rising from the shoulders, and resembling a wing. *CD.* 4. 1. 17. Cf. note.

***Puffy**, *adj.* 5. 3. 513 (cf. note), 515.

Pu'nee, *n.* An *obs.* form of *Puisne*, *q. v.* 3. 4. 325.

Puisne, *n.* (a) A judge of inferior rank. *Arch.*; (b) †a freshman at the Inns-of-Court. This is doubtless the sense in which Jonson here uses the term. 5. 3. 613. Cf. note.

Punke, *n.* A loose woman; also used as a term of endearment, but with derogatory sense. 1. 2. 51, *et passim*.

Pure, *adj.* Cleanly (i. e., wont to wash clothes clean). *Obs.* or *arch.* 4. 1. 20. (Cf. 4. 1. 8.)

Purely, *adv.* Very; remarkably. *Obs.* or *prov. Eng.* (*CD.* cites this passage.) 2. 2. 194.

Pyramid, *n.* †A style of head-dress. 3. 1. 56.

Q

Quack-saluer, *n.* A pretender in medicine; quack. 3. 4. 14.

***Quaking custard**, *n. phr. Fig.*, a coward. 5. 3. 546. Cf. note.

Qualitie, *n.* High birth or rank; good social position. *Arch.* 3. 5. 131; 5. 3. 123.

Quarried, *pp.* †(a) Pounced upon; made a prey of; or (b) provided with prey. 5. 1. 10. Cf. note.

Queane, *n.* A jade, hussy, scold. *Arch. exc. lit.* 4. 5. 214.

Queere, *n.* An *obs.* form of Choir. A company; synod. 4. 5. 187.

Quick(e), *adj.* Living, alive. *Arch.* 3. 5. 110; 4. 9. 28.

Quit, *v.* †To acquit, absolve. 5. 3. 391.

Quite, *v.* An *obs.* form of Quit. To repay, requite. 5. 1. 46.

†**Quoth'a**, *interj.* (Quoth he.) Forsooth! indeed! originally a parenthetical phrase used in repeating the words of another with more or less contempt or disdain. *CD.* 2. 1. 127.

Quotidian, *adj.* Daily. 5. 3. 136.

R

Raise, *v.* *Absol.*, to cause to rise. *Obs.?* 3. 4. 171.

Ramme, *n.* A male sheep: here, a nickname for a sheriff's officer. 3. 4. 18.

Rampe, *v.* To rear, leap up, as a wild beast. (Cf. *Romp.*) 5. 3. 285. Cf. note.

Rand, *v.* An *arch.* variant of *Rant*. 3. 4. 177.

Ransome, *v.* †Rescue, deliver. 3. 2. 3.

Rapt, *v.* [a. Lat. *raptare*, to seize and carry off.] †To seize and carry away. 5. 2. 45.

Rapt, *adj.* Transported. 3. 4. 286.

Rascall, *n.* 1) A low fellow. 1. 2. 27, 31, 56.

2) †One of the rabble; a boor, churl. 1. 2. 89. (These senses are difficult to distinguish: probably both occur in each case.)

Rascall, *adj.* Base; worthless; 'accursed.' *Rare.* 3. 4. 229.

Rauish, v. 1) To enrapture. 3. 4. 244.

2) To transport, snatch away, in both *lit.* and *fig.* senses. 3. 5. 16. (Here translates Horace, *Sat.* 2. 1. 10, *rapit.*)

Rauisht, pp. †Snatched away; seized and carried off. 1. 3. 73.

Raze, v. *Fig.*, to erase or obliterate. *Obs.*? 4. 9. 19.

Read, v. †To recommend, advise. 1. 3. 70.

†**Reasonable, adv.** Reasonably. 2. 1. 136.

***Reciprocall, adj.** 5. 3. 484 (cf. note), 486.

Recouer, v. 1) To recollect, recall. 3. 1. 47.

2) *Absol.*, to cause to recover (spirit). *Obs.*? 3. 4. 171.

Rector, n. A ruler. *Rare.* 5. 2. 43.

Relinquish, v. intr. [a. Lat. *relinquere*, to leave.] †An affectation for 'to depart, withdraw from company.' 2. 2. 233.

Relish, v. intr. †To have a flavor; to seem. 4. 3. 19.

Remember, v. †Reflexively: to call to one's own mind; be reminded. 3. 1. 204. *Phr.*, Be remembered: to recollect. 2. 1. 61-2.

Remit, v. †To omit. 3. 1. 61.

Remora, n. The sucking fish, *Echeneis remora*. See Land-Remora, *supra*, and cf. note. 3. 2. 6.

Reposed, pp. adj. Settled and composed. *Arch.* 3. 5. 35.

Resolue, v. tr. †To free from doubt or perplexity; inform. 4. 2. 20.

Respect, v. 1) To design, purpose. 2. 1. 58.

2) To consider, regard, pay attention to. *Passim.*

Respire, v. 1) To exhale. 1. 3. 41.

2) To inhale. 4. 8. 20.

Resume, v. *Absol.*, to take back. 5. 3. 155.

Retire, v. tr. To draw back; cause to return. *Arch.* 4. 9. 91.

***Retrograde, adj.** 5. 3. 285, 484 (cf. note), 486.

Rid, pp. An *obs.* or *dial.* form of Ridden. 4. 7. 4.

Right, adj. Genuine, real. *Obs.* or *arch.* 4. 5. 107.

Right, adv. Thoroughly, really, very. *Arch.* or *dial.* 3. 4. 229.

Risse, pp. An *obs. pp.* of Rise. E. 22.

Riual, n. †One having a common right or privilege with another. 1. 2. 27.

Rob, v. †To steal (something); take (something) away unlawfully. 3. 5. 70.

†**Rode, n.** An inroad, incursion. 3. 5. 61.

Rooke, n. †A simpleton; gull. [CD. quotes: 'An arrant rook, by this light, a capable cheating-stock; a man may carry him up and down by the cars like a pipkin.' Chapman, *May-Day*, 3. 2.] 1. 2. 18.

Rowle powle, n. (Roly-poly?) A low fellow. 1. 2. 26-27. Cf. note.

Rue, n. Pity. *Obs.* or *prov.* 3. 4. 229.

Ruffe, n. 'A projecting band or frill, plaited or bristling, especially one worn around the neck. In the sixteenth century ruffs of muslin or lawn, often edged with lace, plaited or goffered, and stiffly starched, were worn by both men and women, some of them very broad, projecting

six inches or more in all directions.' *CD.* 4. 1. 7. Cf. note.

Rug, *n.* †Coarse woollen cloth; frieze. 3. 1. 66. Cf. note.

S

Sack, *n.* A loose gown. 4. 1. 6. Cf. note.

Sadnesse, *n.* †Seriousness. 4. 1. 2.

Safelier, *adv.* More safely. *Obs.* or *arch.* 1. 3. 47.

Sate, *v.* Preterit of Sit. *Obs.* or *arch.* A.D. 143.

Satisfaction, *n.* Atonement. 5. 3. 603.

Satyre, *n.* 1) †A writer of satires 3. 5. 2; 5. 3. 386.

2) A satirical poem. 3. 5. 41, 100.
3) Specifically: one of Jonson's 'Comicall Satyres.' 3. 4. 205; 4. 3. 122.

4) A satyr (with quibble). 3. 4. 387.

Say, *v.* †*Phr.*, Well said: well done, a commendatory exclamation. 2. 1. 20-21, *et passim*.

†**Say**, *v.* To essay, endeavor. A.D. 215.

†**Sbodie**, *interj.* God's body. 2. 1. 79.

†**Scant**, *adv.* Scarcely; hardly. 4. 3. 71.

†**Scape**, *v.* Escape. 3. 1. 217.

Scarabe, *n.* A beetle. It was supposed to be bred in and to feed on dung; hence the name was often applied opprobriously to persons. *CD.* 4. 7. 51.

Schoole-like, *adj.* Pertaining to the schools or the schoolmen. 5. 1. 129.

Scold, *n.* A noisy, railing woman. 4. 5. 214.

†**Scroile**, *n.* [Orig. prob. 'a scrofulous fellow,' f. Lat. *scrofulae*, scrofulous swellings.] A wretch; mean fellow. 4. 3. 35.

Seated, *pp.* Situated, located. 2. 1. 8.

Sent, *v.* An *obs.* form of Scent. To smell (out). (The spelling Sent keeps nearer to the original Lat. *sentire*, to perceive by the senses.) 5. 3. 55.

Sentence, *n.* A pithy saying; maxim. 1. 2. 103.

Sermon, *n.* A satirical poem. [Cf. Horace, *Epist.* 2. 2. 60.] 3. 1. 26.

Sesterce, *n.* A sestertius, a large Roman copper coin, equivalent to four asses, or about five cents in American money. 4. 7. 9. Pl., sesterces, 3. 4. 196; sesterties, 3. 4. 64.

Set, *v.* †*Phr.*, Sets off: appears. A.D. 20.

Setter, *n.* A man who 'points,' or indicates victims for his master or for his confederates. 1. 2. 197. Cf. note.

Setting forth, *v. phr.* †Furnishing; adornment. *Obs.* 2. 2. 217.

Shew, *v.* Show. *Arch.* 2. 1. 95, *et passim*.

Shifter, *n.* A trickster, dodger, cozenor. (Cf. Shift, the 'threadbare shark' in *Every Man out of his Humour*.) 3. 4. 189.

Shine, *n.* Brightness, splendor. *Arch.* E. 11.

Shoo'd, *v.* A form of Should. 3. 1. 183.

†**Shot-clogge**, *n.* A person tolerated only because he pays the shot, or tavern reckoning, for the company. 1. 2. 18. Cf. note.

Shot-free, adj. Scot-free. A.D. 25. Cf. note.

†**Silkenesse, n.** Silkiness: used humorously, simulating such titles as 'your highness,' to imply luxuriousness, etc. *CD.* 3. 1. 261.

Silly, adj. Foolish, but with the added *arch.* sense of weak, impotent. 4. 9. 108.

Sinnewe, n. †A nerve. (It is in some cases difficult to determine whether Jonson has in mind the older meaning 'nerve,' or the present meaning 'tendon.') 1. 3. 75, *et passim*.

Sirra(h, n. A word of address, almost equivalent to 'fellow' or 'sir,' used in anger or contempt. *Obs.* or *arch.* 1. 2. 32, *et passim*.

†**Skelder, v.** 1) *intr.* To practise begging, esp. under the pretense of being a wounded or disbanded soldier; play the swindler. *CD.* 1. 2. 52. Skeldring, 5. 3. 189.

2) *tr.* To swindle, etc. 3. 4. 167.

Skil, v. To make a difference; have significance. *Obs.* or *arch.* 3. 4. 188.

Skill, n. Discernment; knowledge. 4. 6. 36.

Skinker, n. A server of drink; a tapster. *Obs.* or *dial.* 4. 5. 139.

†**Slid, interj.** God's (eye)lid. 3. 1. 3.

†**S'light, interj.** God's light. 3. 1. 83; 4. 3. 16 ('Slight).

Sling, n. †A piece of artillery in use in the sixteenth century. *CD.* 4. 1. 26. Cf. note.

Smart-tongu'd, adj. Having a sharp tongue; given to the use of biting speech. *Arch.* 4. 5. 107.

***Snarling gusta, n. phr.** 5. 3. 546. Cf. note.

***Snotterie, n.** [f. snot, nasal mucus.] Filthiness. 5. 3. 293, 501 (cf. note), 507.

Snuffer, n. †Prob. here, a dish for holding snuff. 2. 1. 61. Cf. note.

Sock, n. (a) A light shoe or slipper worn by actors in the ancient comedy; (b) nether stocks. 3. 4. 325.

Sodaine, adv. An *obs.* variant of Sudden. 4. 5. 191, *et passim*.

Soothe, v. †To indulge and encourage. 4. 5. 224; 4. 6. 55.

Sort, n. †A set, company, pack. 1. 2. 219, *et passim*.

Sounding, n. A flourish of trumpets in the old theatre. 1st S.D. Cf. note.

Soueraigntie, n. †Control, mastery. 2. 2. 16. Cf. note.

Sower, adj. (Sour.) Satirical; bitter. 3. 5. 1.

Sparke, n. A gay and sprightly young man. 1. 2. 215.

Spermacete, n. A fatty substance found in the head of the sperm whale, used in ointments and cosmetics. Here, a term of endearment. 2. 1. 72.

Spight, n. An *obs.* form of Spite. E. 60, *et passim*.

Spight, v. To hate. *Rare.* 5. 3. 478.

Spright, n. *Obs.* form of Sprite. Spirit; wit. 3. 1. 12.

†**Sprecious, interj.** God's precious (blood, life, etc.) 2. 1. 134.

***Spurious, adj.** 5. 3. 293, 501 (cf. note), 507.

Square, adj. Proper; specious. 4. 6. 73.

Staffe, n. †A stanza. 2. 2. 170.

Stager, n. †A player. 3. 4. 196,

et passim. (In 1. 2. 17, possibly a gallant who haunts the theatre.)

Stalker, *n.* †A player—so called because of his imposing stride. 3. 4. 132, 293.

Stalking, *adj.* †Fit for the mouth of a 'stalker' or player; tragic; bombastic. 3. 4. 174.

Stall, *n.* †A depository. 3. 1. 114.

Stand, *n.* A robbery. (Prob. from the highwayman's command, Stand! or, Halt!) Cf. mod. slang. 'a hold-up.' *Obs.*? A.D. 49.

Starch, *v.* *Phr.*, Starch you: to starch clothes for you. 4. 1. 19.

Stiffe-toe, *n.* †A nickname for an actor. 3. 4. 187, 321.

Stile, *n.* A stilus, pen. 3. 5. 65 (cf. note); A.D. 84.

Still, *adv.* 1) Continually; always. *Arch.* 2. 1. 11; 3. 1. 246, *et passim*.

2) Yet. 1. 3. 64, *et passim*.

†**Stinkard**, *n.* One who stinks; a low fellow. 1. 2. 34, *et passim*.

Straight, *adj.* †Strait, in the sense of tight. 3. 4. 262.

Straight-bodied, *adj.* Strait-bodied: close-fitting. 4. 1. 4.

***Strenuous**, *adj.* 5. 3. 302, 520 (cf. note), 522.

Strooke, *pp.* *Obs. pp.* of Strike. 1. 3. 71; A.D. 37.

Stumpe, *n.* A nickname for the elder Ovid, possibly in allusion to his walking stiffly, as an old man. *Obs.* or *dial.*? 1. 2. 169.

Stut, *v.* To stutter. *Arch.* or *prov.* 4. 5. 79.

Sufficiencie, *n.* A kind of knowledge or discipline that gives ability or efficiency. *Arch.* 1. 2. 132.

Sugred, *adj.* Sweet; alluring. *Arch.* or *poet.* 4. 2. 55.

†**Sunke**, *adj.* Sunken. E. 4.

Sute, *v.* (a) †To dress, clothe; fit out with apparel; (b) to become; befit. 1. 2. 149.

Supersedeas, *n.* In law, a writ having in general the effect of a command to stay, on good cause shown, some ordinary proceedings which ought otherwise to have proceeded. *CD.* 1. 3. 19.

Surcease, *v.* To cease; make an end. *Obs.* or *arch.* 3. 5. 7.

Swagg(e)rer, *n.* A blusterer, bully, bravo. (Used in compliment by Tucca, as the term 'sport' among certain classes to-day.) 1. 2. 88, *et passim*.

Swell, *v.* *tr.* †To fill. 1. 1. 81; 3. 1. 8.

†**Swown**, *v.* ME. form of Swoon, to faint. 2. 2. 192.

Sycophant-like, *adj.* Parasitical; servile. 5. 3. 112.

T.

Tabacco, *n.* Tobacco. (Cf. Fr. *tabac*, It. *tabaco*, Sp. *tabaco*, etc.) A.D. 159.

Table, *n.* †A tablet or slab, esp. one designed to bear an inscription. 3. 5. 55.

Taile, *n.* †*Phr.*, In taile of: immediately after. 5. 2. 56. Cf. note.

Tall, *adj.* †Bold, sturdy. 3. 2. 24.

Tanker-bearer, *n.* One who, when London was very imperfectly supplied with water, fetched water in tankards, holding two or three gallons, from the conduits and pumps in the street. Such persons were compelled to wait their turn to draw water. *CD.* 4. 3. 117.

Taphouse, *n.* A drinking-house; tavern. *Rare.* 1. 2. 90.

Tartarous, *adj.* Like a Tartar; barbarous, cruel. *Obs.* or *arch.* 5. 1. 103.

Taste, *v.* †To prove; test, try. 3. 1. 172 (*fig.*, cf. note); 5. 3. 561.

Tauerne-like, *adj.* Vulgar; characterized by a want of taste. 2. 1. 117.

Teare, *v.* To rave, bluster. Now *colloq.* 3. 4. 156.

†**Teare-mouth**, *n.* A ranter; one who tears a passion to tatters. 3. 4. 135.

Tearme, *n.* An *obs.* form of Term. Here, prob., = epithet. A.D. 21.

Tell, *v.* To count. *Arch.*, exc. in phrases such as 'to tell beads.' 1. 2. 224.

Tempest, *v.* To fall like a tempest; to storm. *Rare.* 5. 1. 52.

Terse, *adj.* [a. Lat. *tersus*, *pp.* of *tergere*, to wipe, polish.] †Smooth and neat? 3. 1. 34.

Thanks, *n.* pl. The use of the plural form for the singular is *obs.* or *rare.* 4. 7. 40.

Thornie-tooth'd, *adj.* Railing; sharp-tongued; satiric. *Nonce word.* 4. 3. 112.

†**Thorough**, *prep.* Through. 1. 2. 124.

Threate, *v.* To menace (with). *Obs.* or *arch.* 3. 5. 79.

Thunder, *v.* 1) *intr.* To speak with a loud or rumbling voice. 3. 4. 252.

2) *tr.* To threaten or prophesy in loud and awful tones. 3. 5. 83.

3) *tr.* †To assail with thunder or thunderbolts. 4. 5. 129.

Timely, *adv.* Early, soon. *Obs.* or *arch.* 1. 2. 81.

||**Timoria**, *n.* [Gr. *τιμωρία* retribution, vengeance.] Retribution, vengeance. 3. 4. 247, 249.

Tir'd, *pp.* Pounced (upon); made a prey. 4. 3. 15.

Tire, *n.* A head-dress. (Cf. tiara.) *Arch.* 3. 1. 50.

'Tis, *v.* It is, i. e., he is. *Obs.* or *arch.* 3. 4. 400; 5. 3. 161.

†**Torture**, *n.* (A printer's blunder?) A torturer. 3. 1. 275.

Tother, *adj.* [A form arising from the mis-division of *that other*, ME. also *thet other*, as *the tother*. CD.] Other. *Arch.* 2. 1. 66.

Touch, *v.* †To put to the proof. 5. 3. 90.

Toward, *adj.* †Coming; at hand. 4. 5. 177.

Train, *n.* A wile, plot. 4. 7. 47.

Transcend, *v.* †To ascend, mount. 5. 2. 32.

Transpos'd, *pp.* †Transferred? or, subjected? 4. 9. 57.

Trick, *n.* †A trifling ornament. 3. 1. 54.

Trickt, *pp.* Drawn, as armorial bearings; portrayed. 1. 2. 57.

Troth, *n.* Truth, faith. In troth, 1. 3. 8; good troth, A.D. 41.

Troth, *interj.* In faith. Without preposition the use of troth is *colloq.* or *lit.*, not vernacular. 1. 3. 14; 3. 1. 19, 99, 235.

Troupe, *n.* A playhouse audience. *Obs.*? E. 57.

Trow, *v.* To believe; think. Added to a question to express surprise or impatience, as here, and then equivalent to 'I wonder.' *Obs.* or *arch.* 2. 2. 101.

Tumbler, *n.* †A kind of greyhound formerly used in hunting hares; here, a nickname. 1. 2. 197. Cf. note.

†**Tumorous**, *adj.* [a. Lat. *tumor*, a swelling.] Swelling. 5. 3. 405.

*†**Turgidous**, *adj.* [a. Lat. *tur-*

gidus, swollen.] Turgid; bombastic. 5. 3. 513 (cf. note), 515.

Turne, n. Bent; inclination; disposition. 3. 1. 38.

†**Tuscane-top, n.** A style of head-dress. 3. 1. 55.

Twang, v. †To surmise, guess? 1. 2. 49; 5. 3. 350.

Twixt, prep. Abbrev. of Between = between. *Arch.* P. 22.

Two-penny, adj. †Cheap; vulgar; brazen; but with special reference to the 'two-penny gallery' at the Elizabethan theatre, which became the haunt of 'prentices, members of the *demi-monde*, and the like. 3. 4. 135, 220.

Tyranne, n. An *obs.* form of Tyrant. 5. 3. 65.

U

Undertaker, n. †One who becomes surety or guarantor for another. *Ded.*

Under-thought, n. An underlying self-consciousness or sense of inadequacy, that results in constraint of manner. *Nonce word?* 4. 1. 34.

Vnrip, v. To rip; cut open. *Arch.*? 3. 4. 110.

Vnseason'd, adj. (a) †Unseasonable; (b) unripe. 5. 3. 19.

†**Vntrusser, n.** One who untrusses; hence, one who unmask and scourges folly. *CD.* 5. 3. 628; A.D. 141.

Vntrussing, v. n. Exposing, as if by letting down the breeches by untying the points that hold them up. 4. 7. 31; 5. 3. 312.

Vnwisitngly, adv. Unconsciously; without being known, or noticed. *Obs.*? 1. 3. 9.

Vpreare, v. Fig. To raise, exalt. *Arch.* 3. 4. 233.

Vrne, n. The Roman *urna*, a vessel into which were cast voting-tablets or lots of any kind. 3. 5. 79.

V

Vaile, v. 1) †To uncover (the head); bow. 3. 4. 131.

2) (A form of Veil.) To conceal. 1. 3. 37.

Vantage, n. Advantage. *Arch.* or *colloq.* 2. 2. 168.

Varlet, n. 1) A scoundrel, rascal. *Obs.* or *arch.* 5. 3. 40, 263, 418. With especial application to the sergeants of the Counter: 3. 4. 21, 36.

2) †A body-servant or attendant. (Cf. valet.) 5. 3. 652.

||**Veni, v.** Latin: I have come. 3. 4. 250, 251.

*†**Ventositous, adj.** Windy, flatulent; boastful. 5. 3. 513 (cf. note), 516.

Vermine, n. A low, vile fellow. Here, a nickname. 3. 4. 77.

||**Vindicta, n.** Latin: vengeance, punishment. 3. 4. 246, 248.

Vizard, n. An *obs.* form of Vizor, a mask. 5. 3. 396, 449.

Vulgar, adj. General; common to the multitude. *Arch.*? 5. 1. 118.

Vulgarly, adv. †Publicly. 3. 3. 22.

W

Wag, n. A fellow in affectionate sense, without attribution of humor or pleasantry. *CD. Arch.* and *colloq.* 4. 3. 79.

Wedlocke, n. †A wife. 4. 3. 29. Cf. note.

Weele, v. A contraction of We shall, we will. 2. 2. 118.

Wel-digested, *pp. adj.* †Instructed, learned, wise. Used of one who has assimilated his learning. 5. 3. 372.

Welkin, *n.* The heavens. Now *poet.* 1. 1. 19.

Wench, *n.* A damsel; young woman in general—a familiar term, but not derogatory as now. *Arch.* or *lit.* 4. 3. 62.

Whale-bone-bodies, *n.* See Bodies. 2. 1. 70.

†**Where**, *n.* A place. *Phr.*, Each where: in each place, every where. 5. 2. 58.

Whether, *adv.* An *obs.* form of Whither. 3. 1. 126.

Whether, *pron.* Which. *Arch.* 3. 5. 57.

Which, *pron.* Used as the relative Who. *Obs.* or *arch.* 1. 3. 45.

†**Who(o)rsen**, *adj.* Bastard-like; low, mean. (Often used in coarse familiarity.) 1. 2. 91; 5. 3. 418.

Will, *v.* 1) *tr.* †To do; accomplish. 3. 5. 91.

2) *Absol.* 3. 5. 91; 5. 3. 29.

Winne, *v.* *Phr.*, Winne vpon: To gain favor or influence. *Obs.* or *prov.* A.D. 87.

†**Wiser**, *adv.* More wisely. 4. 5. 20.

Withall, *adv.* Besides, likewise. 3. 4. 231.

Wittie, *adj.* †Well-informed; 'knowing.' 5. 3. 151.

Wizard, *n.* †A wise man. 4. 5. 50.

Woe, *v.* An *obs.* variant of Woo. 3. 5. 74.

Wo(o)luish, *adj.* An *obs.* form of Wolfish. 4. 7. 47; 5. 3. 651.

Worme, *n.* A serpent. *Obs.* or *arch.* E. 6.

†**Wormewood**, *adj.* Bitter. 1. 2. 54.

Worthlesse, *adj.* Unworthy, undeserving. *Arch.* 5. 2. 8.

†**Wote**, *v.* [OE. *witan*, ME. *witen*.] Incorrect form for *wost* (later *wottest*), you know, formed by analogy with the forms *I wot*, *he wot*. *Arch.* 4. 4. 37.

Wright, *v.* An *obs.* spelling of Write. 3. 1. 11; 5. 2. 81.

Wrist, *n.* The hand. *Phr.*, Giue mee thy wrist: shake hands. *Obs.*? 5. 3. 162.

Writ, *n.* †A writing (here, a copy of some verses). The term appears to be *obs.* except in legal senses. 5. 3. 274.

Writ, *v.* An *arch.* preterit of Write. A.D. 61.

†**Wu'**, *v.* Abbrev. of ME. *wulle*, *wule*, pres. first sing. of Will. 3. 4. 220.

Y

Yee, *pron.* Here, a term of familiarity or contempt. *Arch.* and *poet.* 3. 4. 167, 223.

Yfaith, *interj.* In faith. *Arch.* 2. 1. 47, 128; 2. 2. 28; 3. 2. 16.

Yon, *adj.* Yonder. *Arch.* exc. *poet.* 3. 4. 191.

†**Yond'**, *adj.* Yonder. 4. 3. 15.

Z

Zany, *n.* A comic performer, originating on the Italian stage, whose function it is to make awkward attempts at mimicking the tricks of the professional clown, or the acts of other performers; hence, an apish buffoon in general. *CD.* 3. 4. 315.

Zenith, *n.* The point of the heavens directly above the observer; here, prob., the heavens in general. 1. 3. 46.

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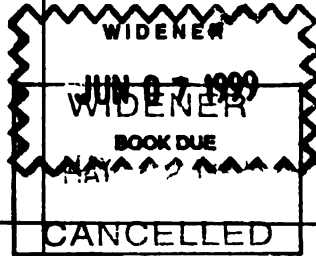
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